

THE NEW YORK DRAMATIC MIRROR

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JEANNETTE ST. HENRY.

JUSTICE "BIFF" HALL.



William T. Hall, the Chicago correspondent of THE MIRROR, known both locally and abroad more familiarly as "Biff," is as good-looking as he is witty, as a glance at his face pictured above will reveal. Mr. Hall, who has just been appointed a justice of the peace in Chicago, has long been known as one of the brightest of the newspaper men of that town, where he has been engaged in journalism for fifteen years.

From a sketch in the Chicago Evening Post we learn that Mr. Hall was born in Chicago in 1850, at the home of his grandfather, the late Dr. James A. Hall, who was prominent in local politics, having served the city as an alderman, city physician and a member of the board of health. William got his early schooling at the Haven School, Chicago, and was graduated from the South Division High School in 1877. He entered the Law Department of the University of Michigan at Ann Arbor, and was graduated in 1879 with the degree of LL.B., and admitted to the Michigan bar.

The law had fewer charms for him than newspaper work, however, and as he had in his youth published an amateur paper and been president of the National Amateur Press Association, it was natural that he should adopt journalism professionally, which he did in 1879. He started on the Tribune, with which he remained for five years, during much of the time acting as dramatic critic.

Mr. Hall made an excursion into the railroad business, being engaged in the contracting department of the Chicago, Burlington and Quincy Company, but his newspaper tendency again asserted itself, and he next found himself on the Chicago Herald, where he won note for a series of papers on the "Turnover Club." He became dramatic critic and editorial writer on the Chicago Evening Post when that paper was started. He had recently been exchange editor of that paper, as well as editorial writer and the author of a bright column headed "Postscripts."

Mr. Hall has been President of the Forty Club for six years, was a charter member of the Chicago Press Club, and is a member of the Sigma Phi fraternity. He is popular with everybody, and has a large acquaintance among theatrical persons. In 1893 he married Adele Sommers, and they have three children, and reside in a handsome home on Calumet Avenue. Much curiosity has been expressed as to the origin of Mr. Hall's sobriquet of "Biff." He is what is called a baseball crank—or rather was before he contemplated judicial honors—and was wont formerly to exclaim "biff" with enthusiasm whenever his sympathy coincided with a base hit. Hence the title. An evidence of Mr. Hall's popularity is found in the fact that he was almost the unanimous choice of the Chicago judges for his new position, and that the State Senate confirmed him without opposition.

AN IMPORTANT THEATRICAL CASE.

The litigation over the play Under the Gaslight, commenced by Augustin Daly against William A. Brady, probably the longest and most hotly contested copyright suit on record, was terminated last Tuesday by a decision in favor of Mr. Brady.

The action was commenced over six years ago. At that time Mr. Brady was playing Under Dark, which Mr. Daly said contained a railroad scene very similar to the scene in his play Under the Gaslight, which had been copyrighted in 1867. Mr. Daly at once sued out an injunction. At that time Mr. Brady had not risen to his present managerial prominence, and he attended in court to answer the injunction unrepresented by counsel. Mr. Daly's attorney, Stephen H. Olin, appreciated the fact that it was an uneven fight for him to engage in his own case, and therefore an adjournment was suggested for a few days, so that Mr. Brady might bring in counsel. That short adjournment led to the litigation that has been incessant since May, 1889. On the adjourned day, the application for the injunction was argued, and Mr. Daly's counsel called attention to the fact that his railroad scene had been protected by a decision rendered in 1869 by Judge Blatchford in a suit against Jarrett and Palmer, and that this decision had been recognized as law for over twenty years, during which time royalties amounting to thousands of dollars had been paid to Mr. Daly.

Mr. Brady's counsel, ex-Judge A. J. Dittenhoefer and David Gerber, took the point that Mr. Daly in filing his title in 1867, called it Under the Gas Light, a Romantic Panorama of the Streets and Homes of New York, but in publishing his book, he used the title Under the Gas Light, a Drama of Life and Love in These Times; and as the titles did not correspond, it was contended that the law had not been complied with and that this invalidated the copyright.

Judge Wallace, of the United States Circuit Court, before whom the application for the injunction was made, decided that the point was well taken, and as it had not been raised in any prior litigation concerning Mr. Daly's play, the prior decisions were not binding. Mr. Daly then commenced to take evidence to try the case, and testimony was taken in Washington, Boston and other cities, and many manuscripts two score years old were used as evidence. Two years were occupied in taking the testimony and a trial was had before Judge Cox in 1891. He decided the case in favor of Mr. Brady.

Mr. Daly then took an appeal to the higher

court. That court held that from the manuscripts and plays which had been presented as part of the proof, it was evident that a railroad scene was not novel with Mr. Daly; that prior to 1867 railroad cars had been run across the stage; and that the incident of a member of the cast being in apparent danger of his life from an approaching or passing train, was not original with Mr. Daly, but the scene as produced in Under the Gaslight had the character in apparent danger of his life from a passing train rescued by another person, and that such rescue was original, and to that extent Brady was enjoined from producing the scene with such rescue. He had, however, in the meantime, as it was claimed, been giving performances of Under Dark, and the court found that he had given 747 performances from 1880.

Brady then took an appeal to the Supreme Court of the United States in Washington, this being probably the first case involving dramatic literature ever carried to that court. The case is now waiting argument in the Supreme Court.

In the meantime, however, Mr. Daly commenced suit to recover \$37,000 as penalties under the copyright statute, which provides for a penalty of \$50 each night a performance is given of a copyrighted play without permission of the owner of the copyright. That case was tried in the latter part of May, 1895, before Judge Shipman, and there the point was raised that no penalties could be recovered, because in the action which had been commenced for the injunction, and which is pending in the Supreme Court, Mr. Brady was examined as a witness by Mr. Daly to show the number of performances he gave, and that as the second action was in the nature of a criminal suit to obtain a penalty, Mr. Brady could not be compelled, under the Constitution of the United States, to be a witness against himself; and as the only evidence of the number of performances which had been given of Under Dark was that furnished by Brady under compulsion, the record in the first suit could not be used to show how many performances were given.

A number of other legal questions were raised before Judge Shipman, who on Tuesday, handed down a decision holding that the action was for a penalty, and therefore in the nature of a criminal action, and the point raised by his counsel was sound, necessitating a dismissal of the complaint with costs.

No suit has ever been prosecuted in the United States to recover penalties under this copyright act presenting the questions arising in this litigation. While the six years of litigation dispose of the question of Mr. Brady's liability for damages or penalty, he intends to press to argument in the Supreme Court the question as to the validity of Mr. Daly's copyright and whether the mere incident of one character rescuing another as in Under the Gaslight is in itself the subject of copyright.

ULLIE AKERSTROM CLOSSES SEASON.

Ullie Akerstrom closed her season at Halifax, N. S., on June 22. She had intended to remain in that city until a later date, but theatrical business is poor there, and the engagement was cut short.

"Outside of our engagement in Halifax," Miss Akerstrom writes, "our Canadian trip has been both pleasant and profitable. I have re-engaged the entire company for next season, and will open on Oct. 1."

"I shall produce two new plays next season, a melodrama entitled The Story of a Crime, and a society play entitled A Woman's Vengeance, both of which are of my own composition."

"Our company left Halifax on the boat on June 22, and will spend the Summer at various resorts near New York. I with Mr. Bernard will go to Loch Lomond, near St. John, N. B., to enjoy trout fishing for a few weeks, returning to New York the latter part of July. I shall visit my mother at my home in Chicago during August."

VALIANT THEATRICAL MEN.

John E. Henshaw, Wolf Falk, Harry Standish, Louis Mason, Lee Harrison, Seymour Hess, W. W. Black and other prominent theatrical men acted as fire extinguishers last Wednesday afternoon. A fire broke out about 2 o'clock in some hay in Johnson and Rosell's feed store in Thirty-ninth Street, a few doors from the Casino. Mr. Henshaw, who was standing at the Casino stage entrance, saw the flames and hastened to the rescue. He and the others mentioned seized some buckets and organized a bucket brigade. By the time the engines arrived the flames were put out.

THE WILLIAM WOLFF OPERA COMPANY.

William Wolff's Opera company, now playing at the Castle Square, Boston, will open at Halifax, N. S., on Sept. 16 for an engagement of four weeks, and will thereafter play in leading cities, the tour being already booked up to February. J. J. Jaxon, who is the manager of the enterprise, is also a partner with Mr. Wolff. The repertoire will include grand, standard, and comic operas. The company will number about forty-five, and an orchestra will be carried. The season at the Castle Square is very successful, and will last all Summer.

A. C. GUNTER'S SUIT.

A. C. Gunter, through his lawyer, applied to Judge Lacombe in the United States Circuit Court last Thursday for an injunction to restrain Sadie Martinot from presenting the play, entitled The Passport, claiming that the play is an infringement on the copyright of the novel called "My Official Wife," written by Walter Savage and dramatized by Mr. Gunter. Judge Lacombe reserved decision.

A PIRACY OF LED ASTRAY.

Bartley McCallum last week pirated Led Astray at his theatre at Peak's Island, Me. George Holland, who owns the rights to this play, informs THE MIRROR that McCallum used the play without his knowledge or consent. "Even if McCallum pays for it," said Mr. Holland, "it was a piracy to produce the play without proper arrangement."

FELL IN THE STREET.

Ross David, the tenor who was with the Robin Hood company last season, was taken suddenly ill on Monday of last week near Thirty-ninth Street and was found lying on the pavement near the Casino. A physician who was summoned said he was suffering from an overdose of belladonna and chloral. He was removed to the Oriental Hotel and soon recovered.

THE HAYMAN, FROHMAN-KNOWLES CASE.

The case of Al Hayman and Daniel Frohman against Edwin Knowles for a dissolution of their partnership will come up in the Superior Court, Brooklyn, to-morrow (Tuesday) morning at 10 o'clock.

A STORY OF MANSFIELD.

Many of the best stories illustrating the characteristics of men of note take the form of post-mortem narrative. But there seems to be no good reason why a good story of an eminent person should not be told during his lifetime, to assist the public understanding of him.

An amusing story is related of Richard Mansfield—for the matter of that, many entertaining things are told of this well known actor and curious man—and it shall be given to the readers of THE MIRROR. It is said that the anecdote was first rehearsed at the Players' with great effect by the party of the second part to the happening. The incidents were such that clever mimicry is necessary in order to bring out the best points of the story, although the humor of it will at once be caught in cold type.

It appears that Mr. Mansfield, following his well-known eccentricity, some time ago in Cincinnati invited to take a free-and-easy breakfast with him one of the best known comedians in the country, a man who, although highly successful and popular, would be the last, seemingly, to be elected to even occasional companionship with such a man as Mansfield. The comedian is a good fellow, a bohemian, and all that, but it is believed that he would prefer to hear or tell a Lamb's Club story rather than to listen to the profound outgivings of Mr. Mansfield on art, music or philosophy. Hence the incongruity of the association.

The place selected for the breakfast is a resort where all possible latitude is permitted, and where half a day may be consumed in that gastronomic function if the inclination and the appetite so will. The comedian came on time, with an assertive appetite, shook hands with Mr. Mansfield, and sat down. Mr. Mansfield dallied with the morning papers, chatted with his guest, and slowly and with great deliberation made out an order for breakfast. Pending the arrival of the first dish, and after the usual liquid preliminaries in such case made and provided, the host was indeed a host in entertainment, and the comedian thought he never had met so jolly a companion.

A waiter appeared with a steaming course, but before he could set down the dishes Mr. Mansfield's manner changed to that of a man fraught with solemn duties. "What's this? What's this?" he asked of the waiter, taking up the dish and holding it close to his freshly adjusted eyeglasses. "No, no, no! This will not do!" to the waiter, still holding the dish: "Take it away—away!" And then with a solicitous sweep of the arm toward his guest: "My dear fellow, you would not like it, really?" And the comedian restrained his appetite, which had been freshly provoked by the savory smell of the viand that had disappeared, and waited while Mr. Mansfield renewed his verbal entertainment.

By and by the waiter appeared with another dish. As he was about to set it down, Mr. Mansfield relaxed his happy manner again to one of austerity and ceremony, and taking the dish from the waiter's hand readjusted his eyeglasses for inspection: "Hah!—ah!—Gad, fellow, what's this?" This to the waiter, and then with deprecatory wave of the hand toward the comedian: "I assure you, my dear boy, you will not relish that sauce." And as the waiter disappeared with this dish, which had also given forth appetizing vapors, Mr. Mansfield resumed the air of good fellow and began another line of discussion.

The waiter brought on dish after dish. A beginning was finally made and a most enjoyable breakfast was partaken of, but there were long intervals of cessation from the business at hand caused by Mr. Mansfield's care in the service as indicated above. After they had sat at table for several hours, passing the time pleasantly, the waiter appeared with a card for Mr. Mansfield.

Turning to the waiter pompously, Mr. Mansfield said: "Did I not leave orders that I was not to be disturbed?"

"But, sir," stammered the waiter, "I—"

"That I was not to be intruded upon—that I would see nobody?"

"I told—the gentleman—but he insisted that I should fetch his card, and—"

"Let me see the card," said Mr. Mansfield in a tragic tone that made the waiter start back as he yielded the pasteboard. "Who is this—this impertinent, persistent fellow?" And taking the card, Mr. Mansfield scanned it as though it were as strange as one of the cypriotic inscriptions. "Slo—Slocum . . . Slo-c-u-m? Who the devil is Slocum?"

"I don't know, sir," replied the waiter, timidly, "but he said, sir, that he was your business manager."

"Oh!—ah!—um!—yes, yes! Slocum." Then, handing back the card to the waiter: "Tell him to write to me."

JEANNETTE ST. HENRY.

On the first page of THE MIRROR this week is a picture of Jeannette St. Henry, one of the most prominent of the comic opera artists of to-day. Miss St. Henry made her debut about eight years ago as Phyllis in James C. Duff's production of Iolanthe. She has had training and experience in the best light opera companies of this country and England. When she appeared as Phyllis Miss St. Henry was understudy to Lillian Russell, her resemblance to whom is so striking that there was talk recently, it is said, of her appearance in that star's part in The Tzigane while Miss Russell was forced to retire on account of illness. The resemblance is so marked that many believed Miss St. Henry might appear in Miss Russell's place without detection of the change by the average audience.

During her earlier career here, Rudolph Aronson engaged Miss St. Henry to play Cerise in Ermine on tour. Thereafter she went to England, where she joined George Edwards' London Gaiety company, playing in the English provinces the part of Esmeralda, originated by Marion Hood. At the close of her season in this part, Miss St. Henry sang in the Carl Rosa company.

Again in America, she appeared in A Trip to Africa, and under the management of David Henderson, at the Grand Opera House, Chicago, in The Gondoliers. When the De Wolf Hopper Opera company first produced Wang, Miss St. Henry was the prima donna. Her work as Marie is well remembered, her waltz song in the second act being one of the features of the performance. Miss St. Henry withdrew from this engagement because Dr. Holbrook Curtis informed her that her vocal method was wrong. To correct this, Miss St. Henry studied under Fursch-Madi and Mrs. Gerritt Smith, with the result that she appeared as prima donna of the De Wolf Hopper company at the Broadway Theatre when Pandjrum was produced.

Last season Miss St. Henry was with Pauline Hall, and shared honors with that star. Vocally, artistically and in appearance—she is noted for her taste in dressing as well as for her charms of person—Miss St. Henry was praised. In Boston Miss St. Henry received many social attentions. She will spend the Summer at the Oriental, Manhattan Beach.

E. D. Shaw, Mgr. or Agent, 122 Broadway, N. Y. C.

TINA DI LORENZO.



THE MIRROR was the first paper in this country to call attention to the genius of Eleonora Duse, and in fact her triumphs were chronicled in these columns even before her artistic existence was known in England. Some time ago also, THE MIRROR's correspondent in Rome noted the growing vogue of another great Italian actress, Tina di Lorenzo, who is now regarded in Italy as Duse's superior in some respects, although much younger than that famous woman. Above is a picture of this rising star, who, it is hoped, may be seen in New York at no distant day.

Last April Tina di Lorenzo appeared in Rome at the Valle Theatre, which for a long time she filled with audiences larger than had been seen in that house in months. She played in Praga's The Ideal Wife, in which she was declared to be absolutely perfect. She is an artist to the tips of her fingers, and she has a marvelous variety in expression. In the very dressing of her hair she manages to give some meaning of the part she is called upon to represent.

Tina di Lorenzo is yet little more than a girl, and she is remarkably pretty. Everywhere in Italy she is regarded at least as only second to Duse, and artistic prophets predict marvelous things of her in the future.

CUES.

The Cotton King, under the management of William A. Brady, has entered upon its eighth week at McVicker's Theatre, Chicago, and the three hundredth performance was made conspicuous by souvenirs last week. It is long since any melodrama has equalled the success of this production, and Manager Brady's lavish outlay in equipment and company has had much to do with the prosperity of the play.

During a recent performance of Buffalo Bill's Wild West in Boston, the McKenzie Army and Navy Garrison Association, which was present in a body, presented him with a laurel wreath by the hand of General N. A. M. Dudley, who in making the presentation said that many members of the Association, which is composed of ex-regular soldiers, had taken part in campaigns in the West whose columns had been guided by Buffalo Bill.

Carrie E. Strong, who has been spending a few weeks' vacation at her home, has canceled her engagement with the Giffen and Neill stock company, on account of a sprained ankle, the third accident to the same foot since February.

George H. Walker, manager of theatres in Little Rock, Ark., and Austin and San Antonio, Tex., is in the city, with headquarters at the American Theatrical Exchange. Mr. Walker reports that his last season was one of the best in years, and he anticipates even better results for next season. San Antonio is the largest theatrical town in Texas, and is directly on the route to and from the coast. Companies playing the coast find it desirable to book with Mr. Walker for San Antonio. Mr. Walker reports that business in Texas is improving, and he looks for a big boom in cotton.

The value of THE MIRROR's professional cards is testified to daily by actors who through their medium have secured engagements for next season.

In last week's MIRROR an item concerning Mayor Jewett's production of Pinafore in Buffalo stated that Elihu Spencer was the only professional in the cast. The names of Gustavus F. Hall, H. B. Brockett, Jr., and George P. Thomas were unintentionally omitted.

Hoyt's A Trip to Chinatown will be managed next season by H. S. Taylor, John H. Garrison and Frank W. Conant. The company will be headed by Laura Biggar and Burt Haverly. Jack S. Sanford will be the advance representative.

Bertha Galland, daughter of ex-Lieutenant Governor Lewis Arthur Watres, of Pennsylvania, will go on the stage. She is a pupil of George Edgar.

The Grand Opera House, Bellefontaine, O., managed by George W. Guy, has been newly equipped with scenery and otherwise improved.

Gilbert and Lynch, the managers of the Russian Lyceum, New Britain, Conn., were in town last week booking attractions for next season. They play only two attractions a week, a policy they have steadily adhered to since they opened the house.

Frederic Bond and company closed a prosperous comedy season at Washington on June 22. Mr. Bond will star with his present organization next season under the management of Shaw and Bradford.

Bonnie Scotland will open at the Chestnut Street Opera House, Philadelphia, on Sept. 9. Fred. Edwards has arranged to stage the new play which Maurice Barrymore is to produce next season.

The new grand stand of the Manhattan Beach Bicycle Track will have nearly 5,000 of the Andrews-Demarest Seating Company's outdoor opera chairs. The company guaranteed to put in 3,700 by June 15, which was three weeks from the time the order was received. By extra effort they got the guaranteed part of the order set up half a day ahead of time. The credit for this expeditious work was due to Mr. Demarest, who gave the matter his personal supervision.

Charles Barton, formerly business manager of the Casino, will manage the Columbia Theatre, Boston, under the ownership of W. R. Gulick.

AT THE THEATRES.

The Broadway has joined the list of houses that have closed for the Summer season. Indoor entertainments are now practically limited to the continuous performances at Proctor's and Keith's, both of which are noticed elsewhere, and to the attractions still running at the Garden Theatre, the Garrick Theatre, and the Casino, respectively.

An approach to novelty was the first appearance of W. H. Thompson as Svengali in the Trilby cast at the Garden last evening. A criticism of Mr. Thompson's characterization will appear in next week's MIRROR.

There was also a change in the Trilby cast at the Garrick Theatre last evening, when Elvia Crox (Mrs. Thomas Q. Seabrooke) replaced Adele Ritchie as Little Willie. It is announced that the Trilby company will go on the road next season, the tour starting about Sept. 1.

This is the last week of The Merry World at the Casino, where its Trilby and Mme. Sans Gene burlesques, and its variegated assortment of vaudeville pranks have been drawing full houses. The Splinx, the Boston comic opera success, is due next week at the Casino.

RINGLINGS' WORLD'S GREATEST SHOWS.

The habit of boasting has grown so pronounced with one or two of the so-called "greatest shows," that communities which have seen no other exhibit have accepted assertion for truth, and come to believe that there is no other great show in existence.

It has remained for the enterprise of the Ringling Brothers, who have long been conceded to be supreme in their line in the great Western country, to come East and reveal to this territory the fact that they have organized the most remarkable tented exhibition yet seen.

The Ringling Brothers' World's Greatest Shows have just concluded in Boston a three-weeks' exhibit that has broken all show records in that city, and evoked in the great Boston dailies columns of praise that no amount of money could buy, and nothing but show supremacy could inspire. When a newspaper like the Boston Herald prints a long editorial commending an enterprise in terms of the highest praise, as it did the Ringling Brothers' Shows, it is evident that other so-called "greatest shows" must reorganize or do less boasting.

It is hoped that New York may see the remarkable exhibition of the Ringlings, who evidently were born to their business.

SULLIVAN AND CORBETT MAY STAR.

The announcement that Corbett and Sullivan will star together next season is premature.

W. A. Brady is at present in Chicago but his representative, F. W. Bert, said yesterday to a MIRROR man:

"There was some such proposition made at the recent benefit, but nothing definite is settled. It will all depend on the coming fight between Corbett and Fitzsimmons. Until then we shall not even book Mr. Corbett's tour, for there is no telling what may happen. It is possible, however, that if all goes well Messrs. Sullivan and Corbett will tour together in a new piece, called The Naval Cadet, in which Mr. Sullivan would play the part of the villain and Mr. Corbett the role of the hero."

MATTERS OF FACT.

Billy McCoy and wife, Minnie McEvoy, returned from Europe on the St. Louis last week. They are disengaged. The McCoy Sisters, late of A Trip to Chinatown, are also disengaged and can be signed jointly with Mr. McCoy and wife. They may be addressed at 79 East Tenth Street.

Nate Salsbury, proprietor of Black America, warns all managers and others against using the title Black America, which he claims as his sole property.

Frederick Webber, who essayed the part of Leopold Fitz-John in Gloriana, is a young actor of experience. Mr. Webber makes a specialty of juvenile and light comedy work.

Melville Stoltz, who was the business representative of the Sandow Trocadero company last season, will act in a similar capacity for Frederick Hallen with The Twentieth Century Girl.

Minnie Jarboe, a singer, with Nellie McHenry last season, is disengaged for opera, comedy and burlesque.

Ethel Winthrop at the close of her Summer season as leading lady of the Lyons-Gruenwald Stock company, will be at liberty and is open to negotiate with reliable attractions.

An opening attraction is wanted by Manager Lon Raley for his house at Panama, Ill.

R. E. Stevens, a competent and experienced manager, invites offers as advance agent or business manager. He may be addressed at this office or care of Simmonds and Brown.

Helm Brothers and Barker have taken the management of the Grand Opera House at Columbia, Tenn.

Louise Muldener has not yet settled for next season and will consider offers addressed care agents.

St. Mary's, O., has a new house in course of construction which will be ready for opening about November 10. The theatre will be a ground floor house, with all modern improvements, and will seat 1,000 people. Special scenery will be furnished by Sosman and Landis, of Chicago. Attractions are now being booked by H. G. McLain.

L. Goldsmith, Jr.'s theatrical trunk, carrying a trunk of extraordinary dimensions intended for carrying props, the outside being devoted to advertising purposes.

Thomas G. Moses, the Chicago scenic artist, finding it necessary to enlarge his room, has leased the Waverly Theatre studio at West Madison and Throop Streets, Chicago, claimed to be the largest in the world. Mr. Moses has just completed the scenery for Little Robinson Crusoe.

A. H. Simonds, manager of the Lyceum Theatre, Elizabeth, N. J., is in town for a few days making bookings.

George Hartz, manager of the Lyric Theatre, Hoboken, is busy with preparations for the coming season.

Cheridah Simpson is not an accompanist, as noted in this column last week, but a piano soloist. She is an accomplished player, also a very good singer, and has not signed for next season.

During July and August, I. Bloom, the costumer, will make special reductions to professionals on stage gowns.

Julie S. Kusel has not yet signed for next season. Mr. Kusel can fill any position either in a business capacity or as an actor.

George H. Walker is in town with headquarters at the Baldwin Theatre, Springfield, Mo., continues to secure its share of the best attractions. Manager H. S. Jewell can still book a few high-class attractions for next season.

Laura Burt, who recently made such a success in the leading role in Linsey Woolsey in Chicago, is disengaged and invites offers.

Walter Gale, whose origination of Happy Jack, the tramp in The Old Homestead, made such a hit, has a strong play by a well-known author for which he wishes to negotiate with a backer and manager for production. His address is 117 East Twenty-fourth Street.

William Hilton, P. O. Box 308, St. Louis, Mo., will lease a new and elegant theatre in course of construction at St. Louis, to managers with good security.

Captain W. H. Daily, the well-known and popular agent and manager, is at liberty for next season. His address is Lynn, Mass.

W. Busch, 2021 Florissant Avenue, St. Louis, Mo., has a comedy drama entitled Doctor Syntax which he will sell or let on royalty.

WARNING!

To Al. G. Field and to Everybody and to Anybody Else Who May Contemplate Using the Title BLACK AMERICA:

The title BLACK AMERICA, is my sole and exclusive property, and I propose to vigorously protect my rights to the fullest extent the law of the land permits, in the United States, the Canadas and abroad. Mr. Al. G. Field, proprietor of a minstrel company, has, I have evidence in my possession to prove, wrongfully appropriated this title. After this publication, if he should persist in the use of it, I will proceed against him in the United States Courts and hold him in heavy damages, and I will proceed against any manager of any hall, or opera house, in this country or in the Canadas, with whom he may play his attraction under the style and title of BLACK AMERICA, either as a separate designation or if used in conjunction with any other title.

NATE SALSURY.

AMBROSE PARK, SOUTH BROOKLYN, July 2, 1895.

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THE FOREIGN STAGE.

INTERESTING MATTERS IN LONDON.

[Special Correspondence of The Mirror.]

LONDON, June 17.

Some one in New York has sent me a paper which contains an article meant to cause a sensation. It is to the effect that Marie Tempest, now appearing at the Lyric Theatre here, recently gave birth to a child. The writer thereupon congratulates the comic opera prima donna on the supposition that she is married to Julius Steger, the baritone. The article, doubtless intended to make a scandal, is harmful because a journal of influence might copy it without giving consideration to its origin. Mr. Steger says with reference to this story:

"I returned to London four days ago. I have been in Vienna for eight months studying in the Conservatoire of that city. During that time I have not seen Miss Tempest. I lunched with her a day or so ago, however, and found her in capital health and spirits. She and I are the best of friends, as we have been from the time we met, but we are not married. With regard to the statement that Miss Tempest has given birth to a child, it is an absolute falsehood, as is demonstrated by the fact that she has been in the bill at every performance of The Artist's Model at the Lyric Theatre."

Miss Tempest is living at 9 Compayne Gardens, South Hampstead. During a chat with her there she, too, denied emphatically and indignantly the scandalous story. Miss Tempest is under contract in London for a season. At present she has no idea of returning to the United States, although it is within the bounds of probability that she will do so at some time or other.

Paul Arthur is in London on his way to Paris, where he will put himself under the vocal tutelage of Sebreglia, the master of Jean and Edouard de Reszke and Pol Plançon. Mr. Arthur asks me to deny the report that he is abroad to stay two years. He has declined an excellent offer to sing in America the coming season, and also one to sing in London, in order that he may develop his voice and give flexibility to it. His success as the baritone of the Della Fox Opera company has not increased the circumstance of his head, but has simply encouraged him in the work he is now undertaking.

The star of May Yohe does not seem to be glittering so effulgently as of yore. Last season she was the most discussed woman in London; her photographs were in the shop windows along Regent Street and the Strand; a life-size transparency of her swung from the wall of the Lyric Theatre. But now the novelty of the fact that she is Lady Hope is no more, and those strange, few tones which emanate from her throat and which remind one of the bullfrog when he is doing his best, do not suggest at present to London theatregoers the victorious song of the siren. Possibly in a short time, when the old Duchess of Newcastle is dead and Miss Yohe has succeeded to that title, she will once more magnetize 'em. But at present the burlesque Dandy Dick Whittington, in which she is appearing at the Avenue, is not attracting as many people as the management could wish, and the extra allurements of a transparency of Miss Yohe has not even been contemplated.

Marshall F. Wilder is going to visit Adelina Patti at her castle at Craig-y-Nos.

Ralph Edmunds, music critic of the New York Mercury; Edward H. Crosby, dramatic editor of the Boston Post; Mr. Martinez, music editor of the New York World; and Lynn Beckins, of the Baltimore American, are in London.

Fanny Ward is appearing in the part of Eva Tudor in The Shop Girl at the Gaiety Theatre. She is quite as pretty as any of the English burlesquers and has made much of her role. Miss Ward, by the way, last week won a prize which Englishwomen had been competing for six months: a pair of long black kid gloves made by Jugla, the noted English glove-maker, and exhibited by him in his shop-window in Regent Street, together with this card: "A tribute to beauty! She among the fair sex of full growth who can wear these gloves, made to measure for a customer, is invited by the manufacturer to accept them as a gift." Miss Ward, who has an eye to business, entered and shortly emerged with the gloves on. Their size is No. 5½, for a child, which, I am informed, about the smallest glove any woman could possibly wear.

Marie Halton, the comic opera prima donna, who was formerly a favorite at the Casino and who returned to New York two seasons ago with some mysterious and only half-announced plans which never came to anything, has gone to Paris for the races. She is shortly to go to South Africa for a couple of years as the principal singer of an opera company that George Edwards is to send there.

I saw "Monsi" Marius last week at the theatre looking remarkably well considering that he is convalescent from a very severe illness. Marius, as his innumerable friends in America will be pleased to know, is also under engagement to go to South Africa where he will blossom forth as the representative of Mr. Edwards.

With regard to The Shop Girl, the musical farce by Messrs. Damm and Caryl, which Charles Frohman is to take to America the coming season, there is no gainsaying that it is one of the greatest successes in the history of the Gaiety Theatre. The libretto strikes me as quite up to the dullness of the usual British burlesque. The music, however—most of which is by Caryl—is charming. Several numbers should be as popular in America as was their illustrious predecessor, "Tommy Atkins." The phenomenal prosperity of the piece is due principally to the fact that it keeps almost continually upon the stage many girls who equal in good looks any of the Gaiety Girls America has yet seen, and also to the fact that of its cast half-a-dozen are very clever. In the title-role Ellaine Terriss is deliciously piquante, as those that saw her at Abbey's Theatre two seasons ago in Cinderella can easily imagine.

The Triumph of the Philistines, by Henry Arthur Jones, which George Alexander has produced at the St. James' Theatre, is one of those plays of which one cannot conscientiously say that it is very bad, but which approaches dangerously near that state. In spite of the excellence of the dialogue and the amusing audacity of a French girl, played by Juliette Nesville, I cannot sympathize with a heroine who thinks the hero a rake and therefore not worth marrying, and who, in the last act, changes her mind without asking or discovering any proof to the contrary; nor with a hero who allows the heroine to think him a rake when by a brief conversation he could prove her in error. There are such characters as these, however, in The Triumph of the Philistines. That is why, at the height of the London season, the announcement is made that the piece is to be shelved.

If one should drop in to see The Home Secretary at the Criterion at ten o'clock in the evening just in time for the last act, he would feel that he was seeing a drama, but if he should drop in earlier he would witness a great many episodes

linked together that have little sequence and little plausibility and that one regrets to know are the work of R. C. Carton, who wrote that exquisite comedy-drama Liberty Hall. The hero of The Home Secretary is an anarchist and, after the fashion of Captain Swift, he goes into society where his behavior and speeches are such that everyone in the auditorium would arrest him immediately as a guilty man. But the other characters in the play, otherwise fairly intelligent, have not the slightest suspicion that he is the villain, until he "peaches" on himself in order to save the honor of the woman he loves. The production of this piece in America is under consideration.

John Hare took his farewell of London at the Garrick on Saturday night, when he revived for that evening only Sydney Grundy's A Pair of Spectacles, and Charles Coghlan's A Quiet Rubber. Both of these pieces were almost faultlessly played by Mr. Hare's company. Among its members who appeared on the closing night were Charles Groves, Kate Rorke, Gilbert Hare, his son, and Gerald du Maurier, nephew of the author of "Tribby." John Drew and Sol Smith Russell were in the audience.

After the curtain on the last act had dropped for the seventh time, Mr. Hare stepped to the footlights, and, amid cries of "Our John" and in a voice affected by emotion, he made the following speech of farewell:

"To-night is my sad task to bid you farewell for many, many months. Indeed I cannot definitely fix in my own mind when I may next have the honor of appearing before you. I go to try my fortunes in the great American Continent, with the hope of making fresh friends among those who have always shown generosity, kindness and sympathy to English artists. If I fail there I shall at least know that the fault is only mine, for I have had every hope held out to me that a friendly welcome will be extended to me and to those who accompany me."

I hope to make my appearance in New York in the same programme I have presented to night, and I shall have in it the support of Mr. Groves, "the only Gregory," my son, and other members of my company, with the exception, I regret to say, of my old friend, Kate Rorke. For the presentation of Mr. Pinero's play, The Notorious Mrs. Elphinstone, I have secured the services of Julia Neilson and Fred. Terry, and I am informed that their first appearance in New York is being looked for with the keenest interest.

During my absence in America, and beyond it, I have been fortunate enough to secure as a tenant, E. S. Willard, and I am sure he will have the good wishes and hearty support accorded to him which is justified by his great reputation and distinguished talent, and that he will receive a warm welcome when he first makes his bow on this stage before you. Prior to this, I am sure it will give pleasure to all lovers of the highest comedy acting to learn that Madame Réjane, under the direction of Messrs. Abbey and Gran, will appear for a limited number of nights at this theatre, commencing the first week in July.

It now only remains to me, my dear friends, to say good-bye, to thank you as the public for the support and indulgence accorded to me for upwards of thirty years, for your more than generous appreciation of any good work which I may have done, for your indulgence and forbearance with my many shortcomings.

I wish also, publicly, to thank the press for the help, kindness, and encouragement it has accorded to me from the time of my first appearance in London to the present moment; and lastly the members of my company, past and present, who have ever rendered me loyal and devoted service never to be forgotten. I hope in a new country, ladies and gentlemen, to make new friends, but my heart must ever be with my old ones, with that generous English public to whom I owe indeed everything, and whom I shall remember in my wanderings with feelings of the utmost gratitude and affection.

FREDERIC EDWARD MCKAY.

ROMAN MUNICIPALITY SUBSIDIZES OPERA.

ROME, June 22.

Eros, a lyric drama, written by the great prima donna, Bellincioni, and set to music by Massa, was recently done here. The heroine, Djalina, is an Indian Princess, and is in love with a young French officer, who, however, loves her sister. Armand, the officer, is going to marry Djalina, who is dying for him, but when she discovers that he loves her sister, she calls them to her side, blesses them, and dies.

TO SUBSIDIZE OPERA.

The municipality of Rome has at last decided to grant a certain sum towards an opera season. Seventy thousand francs is the sum decided upon. It is not much, but it is better than nothing. It seems strange that it should be necessary to ask for a municipal grant at all in order to have an opera season. Some American manager should come over here and show these Romans what can be done even without a subsidy. I guess he would make the capital wolf open its jaws with astonishment. Besides, in addition to what the municipality gives, the Royal Household also contributes \$6,000 a year towards the first theatre in the city. This sum will now, I believe, be increased to \$10,000, making a sum of \$24,000 for the season. It is also hoped that the government may likewise contribute its mite, until the subsidy reaches \$30,000, which sum is really needed to insure a respectable season. The season would then begin in September and end at Holy Week—sixty-four performances in all. Good receipts are almost certain in September, for there will be grand doings to celebrate the twenty-fifth anniversary of the entrance of the Italian troops into Rome. The King and Queen and all the Royal Princes and Princesses will be here, and there will be a grand gala performance at the Opera.

VIRGINIA MARINI'S PUPILS.

Last year I think I told you that the celebrated actress Virginia Marini had retired from the stage and had been named Professor of Elocution at the Academy of Santa Cecilia. Her pupils have already astonished every one at the yearly examinations. They not only pronounce clearly and correctly, but they say monologues and perform plays as easily as if they had trodden the stage for years and years. Rome has now a school of elocution and acting of which she may be justly proud.

ELEANORA DUSE'S ILL-HEALTH.

I am sorry to say that bad news reaches us of Duse's health. After her London season she is to have a complete rest of several months. When in Paris she ordered some lovely dresses for her London season. I hear that she is attracting larger houses than even Bernhardt. Fancy filling Drury Lane Theatre! Her Claude's Wife has been her greatest triumph of all as yet. As I said once before, she is the only actress who ever dared play Claude's Wife and The Princess de Bagdad in Italy. And now she is playing it in London.

When Jane Hading lately played The Princess de Bagdad in Paris, she was obliged to follow Duse's business of placing her hand on her child's head the last time she says "I swear!" Dumas himself introduced that business in the last edition of the play.

May health be restored to Duse. You Americans wish to see her again, do you not? So do we. S. P. Q. R.

NOTES FROM ABROAD.

The Paris Theatre Libre is still active. It has received for production next Fall a one-act drama in prose by Alfred Mortier called La Fille d'Artaban.

A new playhouse, to be called the Theatre

Diderot, is to be erected in Paris on the site of the prison of Mazas when that old dungeon is destroyed.

A young actress of the Folies Dramatiques Theatre, Paris, named Mlle. Barbet, tried to commit suicide on the 15th inst. She is now in the hospital, suffering from a pistol shot wound.

SAID TO THE MIRROR.

LENA MERVILLE: "I have found one of the most delightful spots I have ever visited for a Summer resort. It is the house kept by Wallace McCutcheon and Mrs. McCutcheon at Patchogue, L. I. The bathing, boating and fishing are all that one can desire; there is a beautiful pine grove on the premises, and everything is delightful."

W. W. COLE: "John Griffith has just closed a season of fifty-three weeks in Faust and The Bells. Mr. Griffith's work as Mathias has been highly praised. He will add Shylock and Richard III. to his repertoire next season."

H. QUINTUS BROOKS: "If the orders already on hand in the lithographic business is any indication of the times, we are going to have a most active and prosperous season. Both the Greve Lithograph Company and the Central City Show Print Company, which I represent, are as busy as they can be, and orders are flowing in all the time."

FREDERIC BOND: "We closed our season of eight weeks last Saturday night in Washington. Business steadily improved all the time, which was very gratifying to me. I have secured Fresh, the American, by Gunther, and with My Awful Dad, Romeo's First Love, and other comedies which I have in preparation, I hope to present an interesting repertoire. We are to open in Newburg on Sept. 2. I am at Larchmont for the Summer."

CHARLES DICKSON: "I think it should go to my credit that whenever I have been able, I have encouraged the native dramatist. It was I who discovered Mrs. Pacheco and Charles Klein, and I expect to unearth others. I'm always on the look-out for clever people. On my starring tour next season I shall produce several new one-act plays; one, called An Undeveloped Bud, is by F. J. Beaman; the other, entitled German Lessons, is by Melvin Wade, with music by Herman Perlet. All my hopes, however, centre on Other People's Money, the exceedingly clever farce by G. O. Towne."

MAIDA CRAIGEN: "The announcement in THE MIRROR that I had already settled with a manager for my next season's tour is somewhat premature. I am now negotiating with a manager but the contract is not yet signed."

E. M. HOLLAND.



"My brother and I do not expect to go out of town this Summer," said E. M. Holland yesterday when a MIRROR man met him on the Rialto.

"We are very busy preparing for our tour under Mr. Mansfield's management," he continued, "and, in fact, it takes up nearly all our time. Most of the people who are to support us have been engaged, but I would rather not say yet who they are."

"The first play which we shall give is by Harry and Edward Paulton and it is called Horace. This title, however, may be changed."

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Larger cards are published at the rate of \$1 an agate line for three months. The matter in professional cards will be changed as often as the advertiser desires without additional cost. Copy for changes must be in hand on Saturday morning to insure publication in the subsequent number.

A STAR CAST AT SARATOGA.

The people already engaged for the Shakespearean Festival at Saratoga are De Wolf Hopper, Rose Coghlan, Mrs. John Drew, Camille d'Arville, Blanche Walsh, Charles Barron, Eugene Ormonde, George de Vere, and Sidney Booth.

The Merry Wives of Windsor will be given on the lawn of the Grand Union Hotel on Aug. 1, 2, and 3, for the first time in the open air. There will be a chorus of 100 voices, and an orchestra of forty musicians under the direction of John Lund.

William Seymour, under whose direction the festival is to be given, will begin rehearsals in a few days.

LOW RATES TO DENVER.

The B. & O. R. R. Co. will place on sale at all ticket offices on its lines east of the Ohio River round-trip tickets to Denver, Colorado Springs, Manitou and Pueblo, for all trains of July 2, 3, 4 and 5, valid from starting point on day of sale and good returning from Colorado points July 12 to 15 inclusive. The rate from New York will be \$47.75, and correspondingly low rates when from other stations. Tickets will be good via St. Louis or Chicago.

GOSSIP OF THE TOWN.



Henry F. Dixey, who will be the leading figure in Stockwell's stock company in San Francisco during the Summer, will star under the management of William L. Lykens next season in A. C. Wheeler's play, called The Gentle Savage. Mr. Dixey last season was very prominent in Augustin Daly's company, and won admiration in a diversity of characters.

Mrs. Louis F. Anzerai, a San Francisco amateur who recently produced Love on Crutches in that city with a cast of amateurs, has sailed for Alaska with her company, and will play a week's engagement at Sitka and then go to Juneau. The only professionals in Mrs. Anzerai's company are Holbrook Bliss and H. H. Hoyt, and the venture is regarded as a novel one.

Lee Harrison replaced R. A. Roberts as Napoleon in The Merry World at the Casino last Wednesday night, and was well received.

Cecil Spooner, supported by a special company, under the direction of B. S. Spooner, will play a Summer season in the West. The company will include Cecil Spooner, Olive Grove, Clara Moreland, Mollie G. Spooner, Truman Johnson, Charles Rummel, H. S. Raymond, R. K. Spooner, Robert Cornell, Ed. Swan, C. C. Palmer, Roy N. Hair, musical director; Will McAllister, business manager, and B. S. Spooner, manager.

A company composed of Alice Virtue, Alice Newton, Margaret Tenant, Frank Cotton, Fred. Munroe, Robert Ransom, Charles Morton and George Scott are playing Summer engagements in New York and New Jersey.

May C. Standish, who has starred jointly with Mr. Fairbanks for the past three seasons, will this Summer play a six weeks' engagement in Nashua, N. H., under Mr. Fairbanks' management. The opening play will be School, with Miss Standish in the role of Naomi.

One of the flag poles on the grand stand at Ambrose Park, South Brooklyn, was struck by lightning last Thursday and split, and the tin roof through which the pole passed was rent. Some of the employees of Black America standing near felt the shock.

As You Like It was presented in the open air last Wednesday on the grounds of the Richmond County Country Club, Staten Island, before a large audience. About fifty members of the Staten Island Cycling Club came on their wheels. The cast was: Orlando, Miss Oldcastle; The Duke, Charles Marriott; Amiens, A. F. Stanford; Jaques, L. M. B. Pratt; Oliver, W. J. Romain; Charles, L. M. B. Pratt; Adam, W. J. Romain; Touchstone, Edgar Norton; Rosalind, Catherine Lewis. A luncheon was served at the club-house after the play. Alice E. Ives, who went as one of the guests, was pressed into service, owing to the non-appearance of the actress who was cast for the part of Celia. Miss Ives never had appeared in public before, but she read the part in such a way as to receive the congratulations of the company and the kind consideration of the audience.

Ada Palmer Walker has resigned from the opera company at Uhrig's Cave, St. Louis, and has returned to New York.

Nellie Braggins has been offered Clara Lane's part in The Tzigane for next season, but has declined owing to the fact that she has already signed for her old part in Rory of the Hill.

Figures are significant. Last week THE MIRROR published 238 professional cards, which occupied more than twenty columns and aggregated 4,500 agate lines of space.

The first American tour of J. B. Sparrow's production of Jack Harkaway will open at a prominent theatre in Boston, on August 26, Knight Templar Conclave week, and will continue Labor Day week. Among the company engaged are H. Wilkes Stewart, of England, originator of the role of Hounston in this version, Oscar Wynne, formerly of Wilson Barrett's company, and other prominent players.

The New York Comic Opera company opened at Lake Harriet, Minneapolis, last week Monday to a large audience, and scored a hit. Adelaide Randall and Montegrillo were enthusiastically received.

A play entitled Horace, by Harry and Edward Paulton, has been selected by Richard Mansfield for E. M. and Joseph Holland, who will begin their joint starring tour under Mr. Mansfield's management at the Garrick Theatre on Aug. 1.

Harry Pepper has fitted up a studio in connection with his place of business in Forty-second Street, where he gives lessons to those of his pupils who desire. A new song recently composed by Mr. Pepper, entitled "The Lay of the Whippoorwill," is meeting with success.

The following have been engaged for the Gillette Opera company: Helen Lamont, prima donna; Violet Hawthorn, mezzo-soprano; Beatrice Leslie, contralto; Martin Pache, tenor; Adolphe Mayer, baritone; Gilbert Clayton and Tom Martin, comedians; Henry Vogel, basso. There will be a chorus of thirty and an orchestra of ten pieces. The operas to be given are Faust, Maritana, Claude Duval, Finka, The Bohemian Girl, and Billie Taylor. O. L. Mayhew is the manager, and L. A. Havens, representative.

Olga Nethersole will produce Henry Hamilton's play, Carmen, at the Hollis Street Theatre, Boston, on Nov. 18.

Frank A. Gardner, remembered in connection with amusements in this country, is managing a circus in Spain. His enterprise is called the Grand Circus Gardner.

Ernest Hall, as referee, is hearing the case of Kate Davis against Charles Frohman and David Belasco, to recover \$5,000 for alleged breach of contract, less \$1,782.50 earned by the plaintiff since she left the Miss Helyett company.

IN OTHER CITIES.

SAN FRANCISCO.

Morocco's Grand did an enormous business week of June 17-22, having no opposition but the U. S. Mint in the Power of Gold. This play is supposed to be an intense story of current London life, and I presume it is, but it is intense and cosmopolitan enough to make a good 'Priscopisode.' It is sensational, with a bubble of comedy, which rises, then explodes, and the play finishes in the usual melodramatic way. Edmund Hayes had a very difficult role in Hadi Zambra, an East India physician and adventurer, but he seemed to handle it dextrously. George L. Montserrat as Paul Judson was not a success. Sammy Smudge in the hands of Charles W. Swain was a good bit of comedy work. Walter Sanford can play heavy; his Mark Harley deserves recognition. Maud Edna Hall's emotional face and bearing make the effectiveness of her impersonation of the unscrupulous adventuress. Minnie Gleason as the abused heroine is competent. The stage surroundings did not amount to much. The Priscopisode 24-29.

La Perichole at the Tivoli has been fascinating enough to please large houses, and that is sufficient. Yet in my opinion I think the production very commonplace. In the absence of a tenor Miss L. Royce was cast in the male part of Piquello, and was captivating. Laura Millard as La Perichole had a good opportunity to display her voice. W. H. West, John J. Rafael, and Phil. Branson did fairly well, and Ferris Hartman as the old prisoner, at times gave very vulgar. This vulgarity should be eliminated. Amorita will be presented next week, and Adolph Bauer will be seen once more in the chair as musical director. Santanella will introduce more new faces in Katherine Hill as contralto and M. Paché, tenor.

The Dailey co. at the Alcazar have been playing to what I call poor business. A Night Off is to be shelved for Alfred Dampier, who will produce a repertoire of standard plays. His first production next Monday night will be Hearts and Homes.

The bill at the Orpheum this week is the same as last with the exception of Tres Martinetti, a troupe of acrobats, and without exception they are the cleverest gymnasts that 'Prisco' has seen in years. They are remarkable and their drawing power is great. Next week, Sherman and Morrissey's Jay Circus and others.

The Circus Royal is becoming popular, yet it behooves Manager Phillips to procure some new and clever people. Plenty of variety, but the material is bad.

The Baldwin opens July 15 with the Lyceum co. in a repertoire of Eastern successes.

Harry Mann and Daniel Frohman will arrive from the East the early part of next month.

Rice's original production of 1892 is coming to the Baldwin.

H. J. McFarland arrived in advance of The Old Homestead in good condition, barring a slight dislocation of the wrist, due to an accident on the train.

Ed. D. Tyler, the popular young treasurer of the Frawley co., has sold his interest in the co. to Mr. Frawley, and will leave for the East next Tuesday.

Tom Nash, who has recently been ousted from the stage directorship of the Tivoli, and from whom he had a two years' contract, intends fighting the case to the bitter end, and it is the prevailing opinion that he presents a good, clear argument.

Harry Forman sneaked quietly into town yesterday and on his arrival found a telegram awaiting him from Dave Henderson requesting him to return immediately, but Harry is still here, and I understand the Tivoli people are talking "turkey" to him.

Charlotte Neilson, who was engaged by Manager Frawley to play emotional roles, arrived from the East a few days ago, but owing to her inability to play one part a week and her limited wardrobe, etc., she was dismissed. Margaret Craven will finish the season.

Joseph Macdonough, owner of the Macdonough Theatre and a very wealthy resident of this city, died last Tuesday after a brief illness. He was an old pioneer and accumulated a fortune in the mines, returning to New York only to lose it. He married the sister of W. S. O'Brien, of Bonanza fame, and returned to California in 1870, where he met with numerous reverses, and at one time was credited with driving a street car. He again became prosperous in the coal business, and inherited a large fortune from his brother-in-law, Mrs. Macdonough, who died in London in 1891, was the owner of the California Theatre. H. P. TAYLOR, JR.

BALTIMORE.

It has been some years since Pink Dominoes has been seen here, and this made that merry French farce all the more entertaining to the large audience that had gathered at Ford's Grand Opera House to witness its production by the Summer stock co. Everything went with a whirl of fun and excitement. The situations of the play are of themselves ridiculous enough to provoke merriment in the most stolid, and the co. is much better cast than it has yet been. Maude Odell and Martha Ford as the two wives, one knowing and the other trusting, had excellent opportunity of displaying the light and shade of woman's nature, and they accomplished this in a manner so refined and sympathetic that the audience credited to Miss Odell her best work of the season, and according to Miss Ford no little share of their praise. Anna Belmont is artistic. Her work is so subtly done and her points are so quietly and naturally scored that you are divested of the idea that she is acting. This was again demonstrated in her performance of Rebecca, in which, from the moment of her entrance as the demure and modest maid to her exit amid the excitement and complications at Cremorne, she kept the audience in a constant titter. William Bernard as Sir Percy Wagstaff was an ideal man-about-town. As Charles Greythorne, Wright Huntington did his best work of the season. T. C. Valentine made a character study of Brisket, the head waiter. It was English to the core and heavy, but with a true touch of nature and a dialect unsurpassed. Harry Hotto was funny as Josiah Tubbs, and so was Alfred Hampton as Henry, his nephew. At times you can well imagine that you are looking at Nat Goodwin when Mr. Hampton is on the stage, there is such a striking physical resemblance between them. R. Fulton Russell, Jr., is a clever young man. He has not been favored as yet with many good parts, but he is gaining in experience, and when given work he does it well. George Dickson and Ethel Haines as Mrs. Tubbs and Miss Barron, contributed to the evening's pleasure.

Next week the co. will produce Dr. Bill, with William Bernard in the title role.

Manager Tunis F. Dean is considering a proposition to run comic opera at the Academy for a season of four weeks. From present indications, he will book the co. to open in a week or two.

There was universal regret when Frederick Strong left town. He is such a jolly, whole-souled fellow, everybody liked him. Mr. and Mrs. William Bernard tendered him a farewell supper, at which several of the co. were present. After supper Mr. Bernard, in a neat little speech presented him, on behalf of Mrs. Bernard, the baby and himself, with a beautiful silver flask. Before he could respond, Mr. Hampton made another presentation. Mr. Strong was visibly affected when he undertook to reply, but he mastered it gracefully, and expressed his appreciation in a characteristic speech.

Burt Dasher spent Sunday here, and left for Indianapolis. He looks well, and was glad to see his friends, who welcomed him at the depot, and tried to detain him longer.

ST. PAUL.

At Little's Grand Opera House the Giffen and Neill Stock co. presented Young Mrs. Winthrop June 19-22 to a large attendance. The play was nicely staged and the characters were finely sustained. The co. gave a most excellent performance and made another success. Boucicault's Led Astray was produced with a strong cast 23-25, opening to large houses. Henrietta Crossman is strong in emotional roles, and as Annanda she was exceptionally so. Spontaneous and natural in her method, her work was artistic and brilliant. She carried her audience with her throughout the play, eliciting well-merited applause. James Neill as Randolph Chandonne was exceedingly good and gave a strong portrayal of the character. Herschell Mayall was most praiseworthy in his interpretation of the important role of George De Lesparre. John B. Maher was a success as Hector. Charles Dade does excellent work as Baron M. Goulin. Robert Fischer made a very favorable impression as Major O'Hara on his first appearance with this co. in St. Paul. Mr. Fischer is well remembered here through his artistic and forceful characterization of Baron Stein in Diplomacy, with Rose Coghlan's co. Annie Blanche as Nathalie, Kate Blanche as Susanne O'Hara, were praiseworthy in their work. Blanche Stoddard and Belle Theodore do meritorious work in their respective roles and well deserve mention. Frederick Perry was excellent as La Fontaine. Our the-

atropoers are greatly pleased to have the Giffen and Neill co. extend their engagement in St. Paul.

At the Metropolitan Opera House, the engagement of the Alhambra Vaudeville closed 23-29. Manager Giffen presented an excellent new bill of specialties that drew very large audiences. Horwitz and Bowers are exceptionally clever in their work, and repeated the success they achieved during their former engagement. Their travesty skit is exceedingly good, and very amusing, establishing them as popular favorites with our theatregoers. Marion Chase and W. H. McPherson are excellent vocalists, and sang opera selections in a manner that won repeated encores. Clara and Emma Brain are very clever in their juggling act. Ledger, St. Clair and Varnum do some clever work in a comic acrobatic turn, and were liberally applauded. Hugh Emmett is a good ventriloquist. Professor Burke's Canine Circus was a talking feature. Joe Hardman was very humorous in his specialty. Miles and Ireland were very funny in their act, and scored a hit. Nellie Maguire is a pleasing vocalist. A testimonial benefit will be tendered Manager Giffen by his many friends on Friday night, 28. The sale of tickets gives promise of a packed house. Hoyt's A Black Sheep June 30-3. Wilbur Opera co. will begin an engagement July 4.

GEORGE H. COLGRAVE.

KANSAS CITY.

The Summer season of the Kemper stock co. at the Coates Opera House closed June 22 with the final production of Young Mrs. Winthrop, which was one of the smoothest and most satisfactory performances seen here during the entire season. The Summer season of six weeks just ended was very satisfactory in a pecuniary way, and the artistic success of all the pieces produced was notable. Messrs. Waggoners, Kemper and Hudson provided every accessory that could be utilized to embellish the performances. The co. was large, varied and individually strong. During the present week the co. will play special engagements in Kansas, and return next week to prepare for their grand series of revivals, which are to be put on in the new Auditorium at Fairmount Park. Collin Kemper was for several seasons stage-manager for Augustin Daly, and some of the present co. have also appeared among the Daly forces, so that Mr. Kemper is well equipped for fine staging of A Midsummer Night's Dream, which will be the next production, and will be put on with a magnificence never before attempted here. As the Auditorium is open to the breezes its entire distance, except at the sides of the stage, and the rear of the stage for sixty feet slides out, adding the grand forest beauties of the Park to the artificial scenery, it is undoubtedly the coolest and most favorably arranged out-door theatre in the country for productions of this kind.

In Midsummer Night's Dream a large chorus and ballet will be introduced and elaborate electric lighting effects illuminating the costumes of the performers will be used. As You Like It is also underlined, and other productions are being prepared.

Sam F. Jones, the creator and revivator, is drawing big crowds to the Fairmount Park Auditorium 22-27, giving a series of lectures each afternoon and evening, which are heartily enjoyed by his audiences. The Fairmount Park Opera co. will return 26 and will sing Erminie for ten nights, thus closing their season here, after which they will probably play elsewhere in the South. Manager Paxton has several offers, but has not yet decided where he will take the co.

All of the theatres in the city are now closed. The improvements at the Auditorium are being pushed rapidly and will be very thorough. Manager McAllister reports that he has secured within the last week a half dozen of the best attractions on the road for next season, and as the National Bank of Commerce is running the house and is offering fair guarantees for first-class attractions it will undoubtedly succeed in securing enough strong bookings to again bring it into the ranks with the regular houses. Manager Hudson, of the Coates, has returned from New York, whence he saw his family off for a European tour. Manager Clark and Business-Manager Spears, of the Ninth Street, are in New York booking for next season.

Robert Connors has just returned home, having closed a very successful season with Rhea, and will probably go with her next year, although he has two good offers of leading positions in other cos. His excellent acting while here last season is warrant for the assumption that he will work his way up.

The local committee in charge of The Charity Circus, which was produced here two nights last week, found when the bills began coming in that money had been lost instead of cleared for the several charities interested. The proprietor of the circus, however, got 50 per cent. of the gross receipts and the people who worked hard for sweet charity's sake are not even consoled by the thought that their earnest endeavors produced anything for the good of the cause. The razor-back seats provided for the entertainment would have killed anything for a second attendance.

The attraction this week at Washington Park was the remarkable acrobatic work of the four Nelson Sisters, which was witnessed by large crowds. The Jordan Family follows. On July 8 the New York Opera co. will open in Billie Taylor.

At Tross Park the Mendoza Sisters have attracted good crowds. The weather is now very hot and favorable for out-door amusements. FRANK B. WILCOX.

DENVER.

Outside of the regular hills put up at the suburban theatres there was nothing in town to entice the Summer theatregoer, except one entertainment, and that was of so alluring a nature that it attracted a crowded house. I refer to the miscellaneous programme given under the auspices of the Bohemian Club at the Tabor June 24. Perhaps the chief reason so much interest was evinced because Harry Corson Clarke was at the head of the affair. It was the only time his friends will see him this Summer in his great character work. Mr. Clarke isn't well, and has stopped regular work. He appeared in one of his imitable old men characters, that of Eccles in Caste; then the comedian gave clever imitations of actors including one of Henry Irving, which is his best, it is said. In fact Mr. Clarke's presence permeated the whole programme, and he created good laughter. There were other noteworthy features, the most prominent being the delightful work of Mr. and Mrs. Greig in Drifted Apart, and the lively portrayal of Polly Eccles by Nettie Abbott. Both Mr. and Mrs. Greig were greatly praised for the painstaking manner they did the curtain-raiser, and were called before the curtain twice. There were numerous floral offerings.

At Manhattan a bill that could not be improved upon to show the clear-cut comedy element in the co. was The Private Secretary week of 24-29, with the three principal characters, Rev. Spaulding, Cattermole, and Miss Ashford in the hands of Tom Ricketts, George Edeson, and Madge Carr Cooke. Ricketts was very funny, and Edeson was immensely so. Mrs. Cooke brought down the house numerous times. The other characters in this entertaining play were most acceptably taken. The young men were played by Messrs. Ingeroll and Edwin Clarke, and Mr. Lothian did the tailor to perfection. Zenaida Williams and Daisy Lovering were cast for the susceptible young ladies. Everybody seemed to enjoy the performances, and the houses were nearly full.

At Elitch's Seltzer's Opera and Vaudeville co. was present.

Fred. Stark, once a leader of an orchestra at the Tabor, will fill a similar position at the Broadmoor Casino in Colorado Springs.

Adele Clarke made her first public appearance in a very long time in the cast of Caste at the Tabor on Monday night. She played the Marquise, and her friends were delighted to see her in public.

Jenny Kennard rested during The Private Secretary week at Manhattan, and prepared herself for the title role in Niobe, which is the play for week of 14.

Wallace's Circus is billed for 12, 13.

Harry Corson Clarke composed the music for a new ballad, "As I Have Chosen You," sung with much effect by the charming soprano, Miss Beardsley.

Walter Damosch has had his brother here to see what the people would do about a \$5000 guarantee for a week of German opera next Winter. He may be successful, but I've my doubts about it.

W. P. FRANKOV.

CHARLESTON.

Manager Will T. Keogh, who has been in the city the past two weeks directing the remodeling of the Academy of Music, embarked by steamer June 26 for New York, where he will remain about ten days before leaving for London to arrange for a trans-Atlantic production of one of Davis and Keogh's attractions.

Manager Keogh accompanied to Charleston by a number of New York experts, and under their hands the Academy has already undergone a complete transformation. To begin with, the whole interior of the auditorium was torn out, and when the restorations



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are completed this part of the house will be practically a new theatre. The wall decorations will be in paper-maché, set off by electric lights. New plush chairs and carpets will be put in and an improved system of heating. A new stage has been constructed, and while the dressing-rooms are still underneath they have been built anew over a layer of concrete thus insuring dryness. Every foot of the old scenery has been discarded and two artists will be employed here all Summer and Fall painting new canvas. Instead of the old flies and grooves, drops and sets will be used exclusively, giving at least eight feet more available space in the breadth of the stage. A new curtain has been ordered of John Young, the artist of the Broadway Theatre. Electricity will be used exclusively in the lighting of the house. George Enright, who wired Daly's London Theatre, is here looking after this feature of the work.

Manager Keogh says that he expects to spend \$15,000 in renovating the house and is confident that when completed Charleston will be the equal of any theatre in the South.

The work will be pushed to completion under the direction of Manager Charles Keogh in order to have the house ready for the opening of the season on Aug. 24. The initial attraction will be John Kernell in McFadden's Elopement under the management of Davis and Keogh. The second performance will be Down in Dixie offered by the same firm.

Manager Keogh says that the Academy has been unusually well booked for next season, and Charleston theatregoers will have the opportunity to become acquainted with many leading lights of the stage who have never been South before. Among the stellar attractions at the house will be Irving and Terry, Ada Rehan, Edward Harrigan, Tavery Opera co., Lillian Russell, Brownies, 1892, Corinne, Stuart Robson, Al. G. Field, Girl I Left Behind Me, Masqueraders, and the Fatal Card.

Charles Leonard Keogh was initiated into the Charleston Lodge of Elks and has now become a full-fledged brother of the order. R. M. SOLOMONS.

INDIANAPOLIS.

The usual Summer dearth of amusements was broken into this week by several theatrical events of some consequence.

At the Grand Opera House a short season of drama interspersed with specialties was begun, and fairly good-sized audiences were the result. The play, A Bitter Almond, headed by Arthur Eastman and Eda Clayton, and supported by a good company, was presented. Specialties by Kitty Clayton, Kheras and Cole, and Baby Bennett were especially good. The performances are for a week June 23-30, and if successful will be prolonged.

One of the prettiest scenes ever seen here was the presentation of As You Like It by William Morris and his excellent co. on the lawn of Mapleton, a suburb of Indianapolis. The Rosalind of Etta Hawkins was a beautiful characterization. Mr. Morris as Orlando, Charles D. Herman as Jaques, and a tenor solo by Frederic Bandet were frequently applauded. The entertainment was for "sweet charity," and was well patronized by fashion's devotees. Altogether the affair was one of the most enjoyable ever given here.

The long-looked-for Summer opera is now to be a realization. A new company, styled "Summer Amusement Company," has been organized, and includes some of our staunchest population for directors, officers, etc. The Temple Opera co., including Ed. P. Temple, Josephine Knapp, Tellula Evans, Ben Lodge and others have been engaged, with a strong chorus. Splendid grounds have been leased, and the beginning of July is the time set for the opening, probably with a revival of Mikado.

Innes and his band are booked for 9, 10. The weather is hot and altogether unbearable. More anon. GUSTAV RUCKER.

PROVIDENCE.

The event of the past week, and one that will long be remembered, was the exhibition given by Buffalo Bill's Wild West Show June 24-26. The production was a mammoth one, and decidedly interesting and instructive. Over 25,000 people attended the opening evening performance, and all four performances drew immense audiences.

Director Reeves has completed the cast for Pinafore by the engagement of Emma E. Glynn, of the Mapleton English Opera co., to assume the role of Hebe. Rehearsals are under way, and the first performance will be given July 1.

Manager Morrow, of the Providence Opera House, has a number of excellent attractions booked for next season.

Morris McHugh, of the Katherine Rober co., had a largely attended benefit at the Star Theatre 27. The Private Secretary was well played by a co. with Mr. McHugh in the title-role, James K. Keane as Mr. Cattermole, Charles Barringer as Douglas Cattermole, J. E. McElroy as Gibson, Joseph McHugh as Mr. Marland, Jerome Powers as Harry Marland, P. J. McDonald as Knox, Grace Emmett as Edith Marland, Evelyn Jordan as Eva Webster, Marion Fiske as Miss Ashford, Rose Carroll as Mrs. Spaulding, and Rose Morris as Mrs. Stead. Specialties were given by Lillian Dwinell, Richard H. Geiger, Marion Fiske and Lillian Bradford, Joseph Calvin, Little Allie Fisher, M. J. Healey, and John Virginia Dodge. Edith and Marie Ames gave a burlesque on the Trilby craze.

James K. Keane and wife will spend the Summer in this city.

George E. Lothrop, wife and son and Katherine Rober have arrived in London and are staying at the Charing Cross. HOWARD C. RIPLEY.

LOUISVILLE.

The only amusement that is on the tapis now is the open-air performance of As You Like It, which will be given at Central Park on July 1 with William Morris as Orlando, Etta Hawkins as Rosalind, and Charles Herman as Jaques and other parts in the hands of capable people. Manager James K. Camp, of the Grand Opera House, has the project in charge, and the Louisville Flower Mission will benefit from the proceeds.

Prominent in this charitable order is Mrs. W. A. Warner, who is the widow of a former well-known manager of a Louisville theatre, and the mother of Morris Warner, now dead, who was formerly connected with W. H. Crane and other prominent theatrical enterprises. Central Park is admirably adapted to a performance of this kind, and it will without doubt prove an attractive and profitable feature.

Guy Rigg has arranged to go with the Mr. and Mrs. R. C. Wayne co. next season, playing a principal part in their play of The Curse of Gold.

William Hull expects great things from his Fourth of July open-air entertainment, which will take place in the grounds of the Auditorium. He announces a number of specialty features, which he thinks will aid in drawing a large crowd.

Ernest Aroni, the dramatic critic of the Courier-Journal, has been ordered East by his physician to recover his impaired health.

Her home people have displayed decided interest in the announcement of the early appearance in concert here of Mary Clary, who has achieved such success since she joined the professional ranks.

CHARLES D. CLARKE.

MILWAUKEE.

A Black Sheep played a special engagement June 23-25 at The Davidson to moderate business. The piece and co. gave satisfaction, although some expressions of disapproval were heard regarding certain scenes in the second act, which, to say the least, are suggestive. Business continues good at the Exposition and an ex-

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cellent vaudeville entertainment is furnished. The principal feature this week is the Mario and Denham Family, whose aerial act is a remarkable one.

The attendance at Schlitz Park is increasing nightly. Prince Methusalem was given last week by the American Opera co., which includes Jennie Winston, Annie Myers, Rose Leighton, Harry Brown, W. F. Rochester, and an excellent chorus. In the Pavilion Irene Franklin, Allen and Maas and the Beech Children furnish some interesting specialties between the acts of the opera. This feature has proven a popular one with the audiences. Falka will be produced at the Park next week with William Broderick as Boleslas.

Gus Weinberg has gone to Chicago to appear at Hopkins' Theatre week of July 1-7. Mr. Weinberg is a favorite both there and in St. Louis, and Hopkins evidently appreciates the fact.

While in St. Paul last week I dropped in on the Giffen-Neill stock co. during a rehearsal of London Assurance and was pleased to find the members of this excellent co. in good health and spirits. It would be hard to find a more genial lot of people than the members of this co., and it was a pleasure to meet them again.

E. T. McDONALD.

MINNEAPOLIS.

The Grand Opera House was dark June 24-26. Hoyt's A Black Sheep 27-29.

The Bijou Opera House is closed for the Summer.

The New York Comic Opera co. opened the first week of its engagement at the Lake Harriet Pavilion 24 in Pinafore to a fair-sized audience, notwithstanding the threatening weather. The spectacle of a popular opera, with sky, woods and water for a background, and a swinging ship for a stage, was a decided novelty and was thoroughly appreciated. The co. made an excellent impression. Signor Montegrifo was a pleasing Ralph Rackstraw. Eddie Smith appeared to advantage as Sir Joseph Porter. John G. Bell was a capital Dick Deadeye. Rose Beaudet made a charming Buttercup. Adelaide Randall and Clara Randall also deserve special mention. Chorus gave good support. Olivette 1-6.

The famous humorist, Mark Twain, is underlined at the Metropolitan for 23.

F. C. CAMPBELL.

NEW ORLEANS.

Theatres during the present season are being occupied by schools with Commencement exercises.

The Belstedt-Ballenberg Band continues to draw large crowds to the West End, where it is engaged for the season.

The Padelletti Band has been revived and is giving various concerts here at public requests.

The Grand Opera House is being thoroughly overhauled, and will be a handsome and almost new theatre when completed.

L. C. Q.

BUFFALO.

At the present time all of Buffalo's theatres are closed Summer season is a thing of the past.

Next Summer Buffalo will have a roof-garden, the first in this city. The theatres and concert halls cannot be made comfortable enough to attract paying audiences.

BRET HARTE.

OMAHA.

At Courtland Beach Ben Ali's troupe of Arabs and Achille Philion, the equilibrist, drew well week of June 23-29.

Wallace's Circus filled the tents at two performances 24 and gave creditable performances.

R.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—GLENNWOOD PARK THEATRE (E. M. Raleigh and Company, managers): The regular Summer season opened with the National Stock co. (Perry and Allen, managers), June 24. The opening performance was My Uncle's Will as a curtain-raiser and concluded with the three-act farce-comedy Snowball. The co. consists of Frances Drake, Anna Davis, and Genevieve Story, and Messrs. Arthur Hayden, Wallace Bruce, Edward McKay, Stewart Allen, Robert G. Wilson and Bert Wesner. The performance was very good, especially Miss Drake, who carried off the honors of the evening. Attendance large and indications point to a very successful season. **PAVILION THEATRE** (Norris and Newfield, managers): Stock co. in repertoire 24; fair attendance; popular prices.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Old Homestead did its usual good business June 17-22. **BURBANK THEATRE** (F. A. Cooper, manager): Rose Stillman's Clemenceau Case filled the house week ending 22. R. L. Scott in Chip o' the Old Block 23. **ORPHEUM** (Joseph Petrich, manager): Business good. Jules Levy is the stellar attraction.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Old Homestead proved as popular as ever, and played to S. R. O. June 15. Alabama 19; good house.

RIVERSIDE.—LORING OPERA HOUSE (F. N. Miller, manager): Clement Bainbridge's co. in Alabama June 17; good house. **ITEMS:** Mr. Bainbridge was entertained at luncheon and dinner by old friends while he was in Riverside. The Loring is closed for the season of 1894-95. It is the intention of Manager Miller to thoroughly renovate the house before the season of 1895-96 opens Sept. 1.

STOCKTON.—YOSMITH THEATRE (Frank Adams, manager): Lilliputians in Humpty Dumpty to S. R. O. June 15. House dark June 16-22. **AVON THEATRE** (James Lent, manager): House dark; nothing underlined at present. **PAVILION** (Professor Gleason, manager): Big business 17-22.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark week of June 17-22. Old Homestead underlined. **ITEMS:** The Oakland Theatre, under the management of J. C. Collins, will reopen 29 with a vaudeville attraction. The Elks' Circus 21, 22 promises to be the event of the season. All the prominent amateurs in athletics have volunteered, and a rousing benefit for the Elks' Rest Fund is assured.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, proprietor): The Salt Lake Concert co. to a fair house June 24.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): House dark June 24-28. Colorado's great favorite, Little Geneva Chesley, the elocutionist, 27; Salt Lake City Concert co. 8. The Sons of Veterans will soon present North and South, or The Blue and the Gray, under the direction of W. H. Gregory, of Pueblo, Col.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dark June 16-23.

CONNECTICUT.

HARTFORD.—GOSSIP: Manager Rigby decided to close the Bijou Theatre June 22, the location being not central enough to draw audiences adequate to the performance he was giving. As he had all high-price vaudeville and farce-comedy acts engaged, he wisely concluded the venture would not prove a profitable one and he was unwilling to book any other class. The theatre would have undoubtedly proven a success if he could have secured a location more central or on the line of electric cars. This leaves the field entirely to the Pratt Street Theatre and patronage continues gratifying in response to the very good vaudeville bill they are presenting. Before departing a nine of the co. playing at the Bijou crossed hats with the Pratt Street Theatre club in a friendly game of ball just to show there was no hard feeling and magnanimously allowed the latter to win extending the glad hand as they relinquished all rights to the local field. Victor H. Ambros, a member of a theatrical co. who was taken seriously ill here some time ago and underwent a severe surgical operation in the Hartford Hospital, is now confined to his bed in St. Anthony's Hospital, Columbus, O. A benefit is being arranged for him in that city for 28, which has the endorsement of Governor McKinley, Mayor Allen, and other prominent citizens of that State. A long array of talent has volunteered for the event.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Thomas Opera co. in repertoire commenced a three nights' engagement June 19, but owing to poor business discontinued after playing two nights. This closes the season at this house until Aug. 15.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark June 24-28. Flora Stanford co. 1-6.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): House dark week ending June 22. Professor Everett, on hypnotism, 23, 28.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Manager Brown is now in the metropolis arranging for his next season's bookings which promise to be one of the best in the history of the house. Some very fine attractions are already booked. I learn that there will be some much needed improvements in the entire building during the Summer.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers): House dark week of June 17-22. **THE TABERNACLE** (S. V. Abell, manager): The Abell Opera co. to packed houses 17-22; performance very satisfactory. The bill was Chimes of Normandy. The co. is a well-balanced one. Josephine Knapp as Germaine appeared to good advantage. Tellula Evans as Serpentine gave universal satisfaction, as did John Haynes as Greichens. Ben Lodge and Lee Dougherty gave exceedingly amusing performances. The credit on the failure and The Notary respectively, and the Caspard of Edward P. Temple called forth merited applause. His work in the second act deserves especial mention. The orchestra and chorus under the direction of Professor McGhie is all that could be desired. He is possessed of marked ability as a director and instructor. **ITEMS:** Charles H. Salisbury, manager of the Fort Madison, Ia., Grand Opera House was a visitor in the city 21, the guest of Manager Barbydt. He reports a very successful season. Manager Barbydt gave a moonlight excursion on the steamer Edith to his many friends and patrons 22, which was very much enjoyed, and on the return trip he was voted an ideal manager. He was ably assisted by his popular treasurer, Miss Mary Robinson, who also came in for her share of honor. A co. under the management of D. P. Arthur played As You Like It 19 at Prospect Heights, a suburb of this city.

DECATUR.—The William Morris co. gave an open-air production of As You Like It on the grounds of Mrs. Samuel Powers. The weather was very pleasant and an audience of about 500 of Decatur's society people attended. It was a pronounced success. **ITEMS:** There is some talk of a variety co. at the Grand as a Summer attraction under the direction of A. L. Heywood. Electric fans and a fountain are projected.

ENGLEWOOD.—MARLOWE THEATRE (R. F. Timmerman, manager): House dark June 24-28. **ITEMS:** The old Lanyon Opera House is being remodeled and redecorated inside and out. Nothing definite as yet who the manager will be.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Leonard Wales' Opera co., June 18-21, cancelled. Lincoln Cycle Club Minstrels 19, 20; good business. House dark 24-29.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Season closed.

DIXON.—OPERA HOUSE: Dark June 17-22.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): House dark June 19-22. **WEST END PARK THEATRE** (H. J. Pepper, manager): George H. Adams' co. to small houses all the week; performance fair.

OTTAWA.—SHERWOOD'S OPERA HOUSE (F. A. Sherwood, manager): F. A. Sherwood has again assumed the management of his Opera House here having purchased the interest of Mr. Hodgkinson, who has been his lessee for the past seven years. He will clean, remodel and decorate the house anew and run it very much as he ran it for seven years previous to July, 1893.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): A Pretzel 4. **ARINA:** Walter L. Main's Circus did a thriving business despite the storm. The show is first-class in every respect and in some superior to anything seen here.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The annual benefit of the attaches of this house was held June 21, and was well attended. The performance was a very interesting one, and gave entire satisfaction. The New Albany Mandolin Club, the Diamond Quartette, Ed. Dangerfield, drum solo, Hays and Reinhart, knockabout team, and Ed. Crutchfield, stump speech, all gave strong specialties. By special request, Rene Froussier sang "Take Back the Engagement Ring." 23. Froussier sang one favorite song, and never fails to call forth great applause. **ITEMS:** The State Musical Teachers' Convention is now in session at this house, and promises to be one of the greatest musical treats of the season, as the best talent of the State is here assembled. C. D. Cline, manager of the Opera House, leaves Thursday for Philadelphia, where, after a short visit to his parents, will go to New York to look for the coming season. Mr. Cline expects to do even better next season than he did this year, although this has been the most successful season in the past ten years. Stage-Manager Embury has just hung the new curtain, and it is a beauty.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): National Flower Cantata, under the management of Professor R. S. Moore, June 24, by local talent, to a good house. **ITEMS:** H. L. Keane is here in the interests of William Morris in As You Like It, which comes 29, provided the guarantee is sufficient. Manager Cox is now looking for next season. He promises attractions of the best, playing but one each week. The new location here will make this the best show town in the Southern part of the State.

PORTLAND.—Cartwright and Headington's New Opera House, begun this Spring, is fast assuming definite proportions. A. D. Miller has leased it for five years, and will open it some time in September. Anna Cummings and William Bates, musicians, with Ed. F. Davis' No. 21. T. C. co. are at home for the season.

GOSHEN.—Our Opera House is to be remodeled with sloping floor, parquet, dress circle and gallery, electric lights, new scenery, enlarged stage, additional exits, and the latest machinery. Work will begin this week, and it is proposed to have it in readiness for the Fall season. This ought to insure us a good class of attractions, as we have a total of nearly 10,000 people.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): House talent in war songs June 24, 25 to small houses on account of rain. **CARLEIGH HALL** (D. Carlisle, manager): Dark 24-29.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): This house is now closed for the Summer. Blanche Morris, assisted by Eugene Cox, gave an elocutionary and musical entertainment before a large and fashionable audience June 21. Miss Morris gives great promise of success in the field of elocution and dramatic reading. **Beveridge's Montana Wild West**, announced to appear in New Castle, was temporarily stranded at Greensburg by reason of incalculable Indiana and a Sheriff's opposition. Manager Thomas, of the Alcazar, is looking some fine attractions for the coming season.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Golden Hair Operetta June 20 was well received. High School Commencement Exercises filled the house 22, both afternoon and evening. **SECRETARY HOLLOWAY** of the Grand arrived in England 24. Herzog, formerly with Warren Comedy co., is spending the Summer here.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The house was dark June 17-22. **GRAND OPERA HOUSE** (William Foster, manager): House dark 17-22. **ITEMS:** Manager Foster informs your correspondent that Cud Given, his booking agent in New York, is securing an unusual string of attractions for the '95-96 season, which promises to be the best in years. Treasurer Ed. Millard had a very successful operation performed on his nose by Professor F. Sneider and his orchestra will leave for Lake Okoboji 6 for the Summer season.

CLINTON.—GOSSIP: Clinton has taken in Lyons, our Northern suburb, by a recent act of consolidation. The Rowland co. are playing a Summer engagement at Joyce's Park Summer Theatre. A local performance of Tribby was interrupted by W. A. Brady. Charles A. Warner and William Warner, leaders of theatre orchestras in Baltimore, are at home here at present, as is also Peter Burg, of Hi Henry's Minstrels.

SOX CITY.—PRAYER GRANT (A. B. Beall, manager): House dark June 17-22. The house will receive a thorough overhauling as fast as circumstances will permit. Manager Beall is having the draperies cleaned and repaired, new carpets laid, furniture renewed, scenes and drops touched up, and the interior furnishing polished. When this is completed, the house will present an appearance as new. **WONDERLAND** Crowd of houses have been the rule during the week. This week Lew Hall's Georgia Minstrels, and an entire change in the curio hall.

CARROLL.—GERMANIA OPERA HOUSE (U. Albertson, manager): Heywood's Celebrities June 22; fair business.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Two Old Cronies 7.

KANSAS.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Piano recital by W. C. E. Seebach of Chicago to a large and appreciative audience June 27.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): A Lady Minstrel Show, given by forty ladies of Junction City, June 17, 18, under the direction of J. L. Haskell, drew a large and well-pleased audience.

LEAVENWORTH.—GRAND OPERA HOUSE (E. C. Davis, manager): House dark week ending June 23.

TOPEKA.—Both houses are dark, and there is absolutely no theatrical news of any kind. Professor Gentry's Trained Pony and Dog Show, of which J. D. Newman (a brother of Doc Newman, late local manager of the Grand), is general manager, passed through here last week, bound for the Pacific coast, from whence they will play eastward, showing here in the Fall.

KENTUCKY.

LEXINGTON.—WOODLAND PARK (Charles Scott, manager): The Andrews Opera co. opened a week's engagement in Summer opera at Woodland Park June 21. An exceedingly large crowd was in attendance and greatly enjoyed the evening's entertainment. Complimentary remarks on the entire co. were heard on all sides.

LOUISIANA.

MONROE.—THE TABERNACLE (R. L. Proffitt, manager): House dark week ending June 22. **ITEMS:** The brick work on the new Opera House will be finished to-day and the wood work pushed in order to be ready for the season. This will be one of the prettiest and most convenient opera houses in the South. Quite a number of good plays have been booked for next season.

NEW ORLEANS.—OPERA HOUSE (Max Matien, manager): The Joseph Jefferson Dramatic co. (amateurs), of Opelousas, La., presented Wilbur Spencer's operetta, Princess Bonnie, June 22 to a large and highly appreciative audience. Enchanting music, delightful singing, beautiful faces and elaborate costumes made it the most successful rendition of any amateur performance ever given here. Universal verdict: "Come again, neighbors."

MAINE.

PORTLAND.—FRANK'S ISLAND PAVILION (Bartley McCallum, manager): Bonicourt's Led Astray opened the Summer season June 24 to S. R. O. All the comforts of Home 1-4. **ITEMS:** Amelia Bingham, the new leading lady, was presented with a magnificent floral tribute from the ladies of the Island, and jolly Beatrice Ingraham was met with a shower of roses from her host of friends. All the others in turn were warmly received. Among the first-nighters were Edward F. Sullivan and T. C. Howard, who are at Peck's for the season. Charles Shaw, press representative for the Barnum Show and Buffalo Bill's Wild West, was here last week. John L. Sullivan and Paddy Ryan passed through here 17 en route for St. John to join a sporting comb. Bartley McCallum signed 21 to return to Forepaugh's Philadelphia theatre at the close of the Island season. Odell Williams, of A. M. Palmer's co.,

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GOOD TIME AND THE MOST LIBERAL TERMS EVER OFFERED.

JACOB LITT, Abbey Theatre Building, New York.

is in town. **ARENA:** Buffalo Bill's Wild West Show July 20 is being billed sixty days in advance.

BATH.—ARENA: Wyoming Wild West June 28.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Tucker Sisters in repertoire week of June 24 to large and appreciative audiences. On Monday night the Misses Tucker were each presented with a handsome bouquet and souvenir spoon by the attaches of the Opera House. **ITEMS:** An admirer of the Tucker Sisters has named his new boats Ethel T. and Lillian T. in their honor.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: The Holmes-Robinson Comic Opera co. appeared June 17-22, giving Chimes of Normandy, La Mascotte, Giorio-Giorio, Fra Diavolo, Bohemian Girl, and Erminie to excellent houses. Isabelle Sargent, Charles N. Holmes, and Frank Nelson made quite a hit by their splendid singing and acting, while Raymond Hitchcock, the comedian, took the house by storm with his funny portrayal of every character he represented. **ITEMS:** The management tendered the entire co. a Tally-Ho party at the close of the engagement.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (James Gilbert, manager): The opera co. sang the Mascot in a pleasing manner to good business week of June 17. Mr. Gilbert and Thomas Callahan are receiving much praise for clever work. They will repeat the opera 24. **ITEMS:** Ida M. Rogers was here visiting friends last week. "Jack Benson, of The Fatal Card" is at home for the Summer. Dan J. Mack, manager of the Grand Opera co., is in town visiting relatives 17. He has accepted an engagement with the Castle Square Theatre Summer Opera co., of Boston. Joseph Harrington is assisting Manager Gilbert at Lakeview Theatre. Repairs at Music Hall are going ahead satisfactorily. The Elks' Club had a "ladies' night" and social 18, and all enjoyed a merry time.

LYNN.—GOSSIP: Manager Harrison, of Dodge and Harrison, is in New York booking attractions for Lynn Theatre, Music Hall, and also the Broadway Theatre, Norwich, Conn., recently leased by them. The "managerial bee" seems to be very busy in the home of this firm, and they are contemplating securing an interest in another house; thus making them the largest theatrical managers in New England, outside of Boston. Now, that the theatrical season has closed, the usual "beach attractions" are in order, and are being fairly well patronized. A pleasant relief from this order of things was afforded the amusement-loving public by the appearance of the Ringling Brothers' Circus 21, which was attended by audiences that tested the capacity of the immense tent. The show is one of merit throughout, and the concert by the band, under the leadership of Signor Liberati, proved a taking feature. The selections were of a national character, and as the flag of each nation accompanied its respective air, it was applauded. The applause was universal when "The Star Spangled Banner" was rendered. The concert was given previous to the entertainment in the large tent, and lasted for fully an hour.

MALDEN.—The Empire will probably be under new management next season. Bristol and Carroll are trying to secure it. Manager Kendall has returned from New York having booked several strong attractions new to our city.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Milford High School graduation exercises to S. R. O. June 20. Reynolds' Circus 25. Therese Milford is in New York arranging for next season. Music Hall will be thoroughly renovated during the Summer.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark week of June 24-29.

GLOUCESTER.—OPERA HOUSE: Dark June 13-26.

CHelsea.—ACADEMY OF MUSIC (James B. Field, manager): House dark June 24-29.

NORTH ADAMS.—The regular houses here were dark June 24-29.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Davis, manager): Dark June 24-29. **ODD FELLOWS' OPERA HOUSE** (John E. Jordan, manager): Dark June 24-29.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Season closed. **BIJOU THEATRE** (W. R. Taylor, agent): Season closed. **ARENA:** Sells Brothers Circus July 11. **ITEMS:** I had the pleasure of inspecting the Floating Palace Theatre, off Marine Park, Boston, June 24, and found an attractive and well-equipped house. Manager John H. Leakey informed me that he will take his theatre South after the Summer.

MICHIGAN.

OWASSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): St. Plunkard drew a good house June 20. Chick, the Forester's Daughter, by local talent, 24, 25 to fair houses. The Revelers 27-29. **ITEMS:** Mr. and Mrs. Francis Labadie (Harriet Rowell) have returned from the Spencer, Ind., Sanitarium, where they have been spending several weeks for the benefit of Miss Rowell's health. Francis Labadie has taken the management of the Schubert Symphony Club for the Summer season. F. J. Dean, of the Dean and Ketchum co., is spending some time with the friends in the city. D. O. Farrell, agent for the Labadie-Rowell co., is staying in town. Lou Fuller, a very promising little soubrette, is under engagement to the Labadie-Rowell co. for next season.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): This house will be refitted to a certain extent before next season. There will be some new scenery and all the old will be re-touched. The house will be fitted throughout with incandescent light. Mr. Cook has taken the management again for next season, and is now booking some good attractions.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Closing exercises of Flint High School with an address by Washington Gardner, packed the house June 19. Milliken's recital 24; good house. **THAYER'S OPERA HOUSE** (H. A. Thayer, manager): Dark 18-23.

GRAND RAPIDS.—Both houses were dark week of June 24-29.

SAULT STE. MARIE.—Soo OPERA HOUSE (G. C. Scranton, manager): May Smith Russell in Little Tricix June 17 to good business. Louise Hamilton in repertoire 19-23; fair business.

MISSOURI.

INDEPENDENCE.—FAIRMOUNT PARK AUDITORIUM (Howe and Doran, managers): Rev. Daniel Jones opened his course of lectures June 23 to S. R. O. Preceding his lecture Sunday afternoon and evening Miss Frances Hartley sang two solos which were well received. Miss Hartley has a wonderful voice with a range of three octaves. One of her solos recently won her four encores. Mr. Jones is followed by F. P. O. co. in a new opera. The Kemper Stock co. will give a splendid production of Shakespeare's Midsummer Night's Dream in the near future.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): House dark June 17-23. General J. B. Gordon is booked

for 15. **ITEMS:** Mr. Taylor, manager, has already booked several good attractions for the coming season and his aim will be to give the Butler playing people next season a much higher grade of performances than formerly presented here. Professor Gillingham, quite well known in Western theatrical circles, is making this city his home at present.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): House dark June 17-23.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Marie Wellesley co. of players to good business June 17-22. One price to all parts of the house—ten cents. The co. gave satisfaction and will play a return date later in the season.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Hjoin, manager): House dark June 17-22. June 27; Lillian Sextette 4; Lennen Brothers' Circus 6.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Dark June 15-22.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): House dark and nothing underlined at present. **ARENA:** Syndicate Shows June 19; biggest crowd ever seen under a tent in this section. The Concert after the circus is entitled to special mention as being much better than the usual performance of that character.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): House dark June 24-29.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Lee Hexter, manager): Dark week of June 17-22.

COLUMBUS.—OPERA HOUSE: Trial by Jury, under the direction of Prof. Hartman, will be produced 27. Pirates of Penzance 9 under the direction of H. M. M. Teasdale.

NEBRASKA.

GRAND ISLAND.—BARTENRACH OPERA HOUSE (S. R. Raymond, manager): The Edna May Comedy co. week ending June 22 to fair business. John B. Willis' Two Old Cronies 28.

NEW HAMPSHIRE.

PORTSMOUTH.—ARENA: The Wyoming Wild West Show June 20 to fair business. Coming: Buffalo Bill's Wild West 12.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Dark June 18-23. **PARK THEATRE** (Charles A. Richmond, manager): The Old South Colored co. still continues to draw large houses.

NASHUA.—GOSSIP: A repertoire co. will open the Summer season at Lawndale Garden. The electric road to Lakeview, Mass., is nearly completed. The management of the Summer opera co. may depend on a liberal patronage from Nashua. H. M. Davis, formerly manager of the Columbia Theatre, Fall River, is considering an offer as manager of the educated seals. Prof. Saival has returned from his Wild West experience. Buffalo Bill will exhibit here July 6.

NEW JERSEY.

PATERSON.—GOSSIP: Joe O. Zieff, former manager of the People's Theatre and later of the City Sports Burlesque co., informs me he will desert vaudeville management for the season of '95-96, having signed as general representative of Gallagher, West and Watson's new enterprise, which is a new three-act comedy from the pen of Frank Dunton entitled O'Hooligan's Masquerade. He reports they have already booked it in some of the finest houses. The co. has been carefully selected and the printing will be A-1 from the press of the Erie Show Print.

DOVER.—House dark. No bookings at present for July.

NEW BRUNSWICK.—ARENA: Sells Brothers' Circus exhibited here June 19 to over 7,000 people. The local press praise it as one of the cleanest and best managed shows ever seen in New Brunswick, while the police report that it was one of the most orderly that has recently come under their notice.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): The Wrongs of Ireland; or, Life in the Emerald Isle 3, 4.

NEWARK.—GOSSIP: Harry Dennis, treasurer, and George F. Turner, doorkeeper of Miner's Theatre, were tendered a benefit on June 20. A good programme was presented by well-known talent and a very pleasing entertainment was enjoyed by a large audience. These gentlemen have been made very much interested in their courteous and business-like methods. Mr. Dennis has served in the capacity of treasurer the past year having succeeded J. E. Starkey, now manager of the Opera House at New Brunswick. Mr. Dennis has also entered the managerial field and is in control of the theatre at Asbury Park, N. J., for the Summer. George Turner has served in Mr. Miner's employ for nine years. You always find him the same and everyone has a good word for him. **Manager:** Waldmann, of Waldmann's Opera House, sails for Europe July 2. **ARENA:** Sells Brothers' Circus exhibited to big business afternoon and evening 22. They give a very good performance.

NEW YORK.

ALBANY.—GOSSIP: Manager C. H. Smith's present contract with Harmanus Bleeker Hall expires 1. The new one has been presented to the trustees, and several of the largest attractions that will be on the road next season are booked. **Manager:** Proctor of the Leland Opera House has appointed Treasurer Ad. Gerber as the resident manager. Mr. Gerber, during his stay here last season, made many friends. He has been in the theatrical business ten years, having started as treasurer of the Union Square Theatre, and from there was sent to manage the Tremont Opera House at Galveston, Texas. Howard Graham, a well-known newspaper man, has been re-engaged as press agent. The house will be closed till about Aug. 15, when Tony Pastor will make his annual visit. A large number of bookings have already been made for next season which will open in September. The opening attraction at the Society Theatre will be the Octoroon's Burlesque co. Agnes Barry will be assisted by her son, William Buck, in the management of the house. The only thing in the line of amusements are the balloon ascensions that have been made Sundays from Pleasant Island by Professor Le Roux and Ida Hart, of Pittsburgh. They use hot air balloons and descend by means of parachutes. The attendance has steadily increased. The advance men and first advertising car of the Ringling Brothers' Circus are in the city preparing for the coming of the show July 10.

ROCHESTER.—GOSSIP: The Ontario and Beach Pavilion is nearing completion, and in anticipation of its being in readiness for the Fourth, when upon that date the Summer season of comic opera will commence, James E. Furlong, the manager, has been in New York for several weeks selecting talent for the organization, and has secured an excellent corps of artists. The principal members of the co. already engaged are Marie Taylor, soprano; Panny Gonzalez, contralto; George Traverser, tenor; Adolph Mayer, baritone; H. W. Tridnick and Ed. Chapman, comedians. The chorus will be large and capable, and with the addition of the several leading promises, and the addition of Manager Furlong is negotiating, first-class operatic entertainments will be presented. Alexander Henderson,

the musical conductor, will surround himself with the best material procurable. The stage fittings are being worked upon as rapidly as possible under the skillful supervision of John Z. Wood and D. C. Flood, which is a guarantee of their perfection. Stahl's Said Pasha will be the opening attraction, and will be followed by a repertoire of light opera. Therefore our "Coney Island" has bright prospects.—The city houses were all dark week of June 24-25.

SYRACUSE.—Gossip: The annual renovation at the Wieting will this summer be of an extended nature. The complete set of scenery will be entirely new, and the house re-decorated and upholstered throughout, practically making a new house. It is said \$20,000 will be expended.—Manager Charles H. Plummer is visiting in New York.—Manager Kerr, of the Wieting, went on a fishing trip on Lake Ontario last week, and had great luck.—Flattering newspaper notices of Harry Johnson's success in Kemper's stock co., at Kansas City, have been received by friends here.—William A. Daniels is rehearsing amateurs in Oswego for The Pirates of Penzance 27, 28.

SARATOGA SPRINGS.—Opera House (A. L. Churchill, acting manager): Hilliard and Gleason closed a week's engagement to poor business June 22. On Thursday their treasurer absconded with all the co. funds and \$10 which was given him to bill their next stand. Ticonderoga. They made an appeal to the public for help, through the newspapers, asking that the attendance be large at the two Saturday performances, and thus enable them to get out of town. Manager Churchill kindly tendered them the Hall and all attaches, free, for Saturday and also Sunday evening when Signor Ricci and his Ladies' Marine Mandolin Orchestra tendered the co. a complimentary benefit. From the proceeds of the three performances and donations from a number of friends the co. was able to leave town 24.—Gossip: The State Pharmacists are holding their annual session here 24 at the United States Hotel. The local members gave them a musicale 25 in the parlors at which Miss Ellie G. Rushmore, of Troy, gave a number of recitations. She was favorably remembered by many as having been the reader in the Impet Concert co. which gave such satisfaction here last winter. The other participants were local, excepting George J. Seabury, of New York, who sang a solo and responded to an encore.—Thomas A. Joyce and orchestra of New York, will open the musical season at Congress Hall July 10. Jacob Mahler, of St. Louis, will again be master of ceremonies at this house for the summer.

WARSAW.—Irving Opera House (W. S. Pratt, manager): House dark June 24-25.

UTICA.—Opera House (H. E. Day, manager): House dark June 15-24.

PENN VAN.—Sheppard Opera House (C. H. Simon, manager): House dark June 18-22. Cora Van Tassel 4-6.—Arena: Stadel Brothers' Circus gave a fair performance 22 to good business.

FISHKILL-ON-HUDSON.—Gossip: John Black and wife and Fred. Roach and wife, who will star at Peattie's Academy of Music in Old Rube Tanner, opening in August, gave some very fine singing and readings at the entertainment of K. of P. June 17.—Arena: Sawtelle and Ewer's, Circus 22; fair business; good performance.

LITTLE FALLS.—Skinner Opera House (H. A. Skinner, manager): The house was crowded on June 21 to witness the exercises of the graduating class of L. F. Academy, also on 26 for St. Mary's Parochial School exercises.—Item: Manager Skinner has equipped his stage with automatic sprinklers and will make several other improvements to his house before the fall season opens.

BINGHAMTON.—Stone Opera House (Clark and Delavan, managers): Cora Van Tassel opened a week's engagement June 24 in Tennessee's Pardon to good business considering the hot weather. Her repertoire includes Fanchon, Leah the Forsaken and Little Officer.

AUBURN.—Burtis Opera House (E. S. Newton, manager): House dark June 23-25.

CORNING.—Opera House (A. C. Arthur, manager): House dark June 24-27.

DANVILLE.—Hickman Opera House (L. E. Heckman, manager): Union Hose Minstrels (local talent) June 18-20 closed the season to big business; performance excellent; receipts, \$500.—Items: Manager Heckman now resides in town and will be able to look after the details of the theatre more fully than heretofore. He has already some good bookings for the coming season which will open Sept. 7 with Clay Clement in The New Dominion.

BALDWINVILLE.—The Arabian Medicine and Novelty co. gave an open-air pavilion show 24-25.

NEWBURGH.—Arena: Sells Brothers' Circus gave two performances June 26 to very large business.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): The Sanders' Stock co. disbanded June 22 after two weeks of very poor business.—Item: It is rumored that interested parties will soon erect a new theatre.—Nearly 3,000 people attended the graduating exercises at the Oneonta State Normal School 25. The class numbered ninety.

ELMIRA.—Opera House (Wagner and Reis, manager): Season closed.—Arena: Buffalo Bill's Wild West is booked for Aug. 25.

KINGSTON.—Opera House (C. V. Dubois, manager): A large audience greeted the students of Kingston Academy Class of '95 in Shakespeare's Twelfth Night June 26. Best amateur performance given here in years.

WATERLOO.—Academy of Music (C. C. Gridley, manager): House closed for the season.

NORTH CAROLINA.

RALEIGH.—Academy of Music (George D. Meares, manager): The Academy closed season June 13, with Blind Tom Concert.—Item: Manager Meares has gone to New York and will remain for a fortnight. While in New York he will make his headquarters at McConnell's Exchange.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): June was greeted by a large audience June 21. It was preceded by a charming curtain-raiser entitled The Lost Sheep. Anna Parker as Jane is a dainty little star and won rounds of applause.—Items: Sedley Brown, manager of Frohman's June co. and author of The Minister, The Long Lane, The Great Mogul, etc., is at present engaged in writing a play for Miss Parker, but your correspondent was unable to learn the title or its nature.—Harry Hance is now stage-manager here for the Hagarman Theatre.—I had a very pleasant talk a few days ago with H. C. Fiese, who is well-known in the profession. This year he is manager of Lennen Brothers' Advertising Car No. 1, which has twenty men. He reports business very good and that the circus is larger and better than ever.

OHIO.

DAYTON.—Items: Matters theatrically are at a lull at present. With no summer dramatic co. at the Soldiers' Home this season, a member of the profession is a rare personage to see or encounter for a bit of gossip.—The regular season at the Grand Opera House will be opened by the Billy Van Minstrel co. Aug. 14, and Park Theatre by Temptation of Money 15 for three nights. Both theatres will undergo some improvements, but no extraordinary ones will be made.—James Military Band will give two concerts at V. M. C. A. Athletic Park 11, 12.—I regret very much to report the fact that Manager Harry E. Feicht, the proprietor and manager of the Charity Circus, has had a surfeit of bad luck, cyclones and floods being his invincible opponents, and doing irretrievable damage. It is sincerely hoped that the rest of the season will be more prosperous and make him a financial winner at the close. Terre Haute, Ind., will find him and his attraction on July 4, and the indications are most favorable for big business, provided the bad weather will not assume to play the principal role.—There is a movement on foot to secure the production of Aurora at the Grand Opera House for 11, 12.

SARASUSKY.—Chad Point (Charles Rietz, manager): The La Porte Sisters, serio-comic artists, and Willie Russell, the phenomenal low soprano, opened a week's engagement June 24.—Item: A. Hoeber, a Cleveland architect, was in the city 24 showing plans and specifications for the contemplated improvements on Biemiller's Opera House. Bids are now being received and work will be commenced within a week, for everything is expected to be completed before the opening of the season in September.

COLUMBUS.—Gossip: Al. G. Field's big negro minstrel co., called Black America is in rehearsal, and from indications will be an entirely new and unique entertainment in the minstrel business. The co. num-

bers forty performers, and is solidly booked for the coming season, commencing July 4 at Columbus. It will be under the management of Will Junker, who has been with Mr. Field for a number of years. Mr. Field's regular minstrel co. will be entirely new this season in costumes, scenery, etc., and will open July 22. All the scenery for the above productions comes from the scenic studio of Mat Armbruster, of this city, and will be of a most elaborate character. This firm has the contract for the Grand Opera House of Anderson, Ind., and the remodeling of the Union, Pa., Opera House, and has completed the scenery for the spectacular production of Professor George W. Smith's Dance Carnival of all Nations.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Columbia local talent June 25; crowded house.—Items: Abe White has joined the orchestra at Grand View. The Dramatic Mirror enjoys a good sale here; it is on sale at Ben Woods' and William Asche, Jr.'s.

DEFIANCE.—Citizens' Opera House (B. F. Endo, manager): Dark June 24-25.—Myers' Opera House (L. E. Myers, manager): Dark 24-25.—Item: Defiance Lodge of Elks will send a large delegation to the Atlantic City Grand Lodge 9.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): The Elks' benefit June 25, 26, consisting of a minstrel performance, in which nearly every Elk took part, drew large audiences who voted it a great success.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): Jones' Band afternoon of June 19 for the benefit of local band at the regimental armory to a full house. This closed the season here.

OREGON.

PORTLAND.—Marquand Grand (Cal. Heilig, manager): Dark June 10-16, 18, 19, 21-23. Two concerts 17, 20 by the University of California Glee Club and Stanford University Mandolin Club drew well-filled houses. The Rev. Edwards Davis, of Oakland, Cal., delivered a lecture entitled "The Science of Art" before a fair audience 24.—Cordray's New Theatre (John F. Cordray, manager): The continued engagement of the Illegitimate Wildron co. in The Vendetta 16-18, and A Prisoner of War 17-23, attracted profitable business.

ITEMS: The Astoria Football Club gave a very successful entertainment in its hall, at Astoria, 19. Those taking part were: Edith Conn, Herbert L. Brown, H. G. Smith, C. B. Newton, Mrs. S. Danziger, and Madame Alberta Finck. The hits of the entertainment were made by Mr. Brown with his original monologue, Our Boarding House, a recitation entitled He Tied to Tell His Wife, and a dialect sketch, A Night at the Opera, and Mr. Newton's recitations of "That Old Sweetheart of Mine," "Young America," and "Aunt Stutsnikker; or, The New Woman."—Inez Knowlton, the Mistress Page in Alabama co. (which co. played at the Marquand in May), and R. B. Westcott, advance agent of The Two Old Cronies co., were married here May 24 by the Rev. Wilbur, of the First Unitarian Church. The event was very quiet. This accounts for this news being somewhat tardy.—Herbert L. Brown, who for the past six years has been a popular entertainer and clever humorist here, and who was tendered a benefit at the Marquand by Portlanders 3, left for Chicago 22. There he will seek fortune as in his particularly happy and original line.

As all his work is marked by a goodly degree of intelligence, is "taking," and is strikingly *sui generis*, he will undoubtedly meet instant success in his new field. Portlanders extend him their best wishes.—It is now authentically announced that the marriage of Minnie Tittell, the youngest of the three Tittell Sisters, and Clarence Browne, nephew of Governor McConnell, of Idaho, will take place at Moscow, Idaho, 30. *Sic vita:* Under the auspices of Spokane Lodge of Elks, No. 228, and the Spokane Art League, coupled with the efficient management of Wallace Munro, late leading man in the Tittell Dramatic co., Shakespeare's As You Like It was given at the Spokane Auditorium, Spokane, Wash. 10. Charlotte Tittell appeared as Rosalind, and was well supported by society amateurs of Spokane. The performance was so successful that a repetition of it was requested. It was accordingly repeated, *ad fresco*, at the Natatorium Park 20. The second performance was as great, if not greater, an artistic and pecuniary success as the first. This was the only original performance of the kind that has thus far taken place in the Northwest. For much of its success credit is due Wallace Munro, Charlotte Tittell made a most charming Rosalind, and was excellently supported. It is said Charlotte Tittell will next season star in As You Like It, Much Ado About Nothing, and A Woman of the World. She will be under the management of Wallace Munro. Her delineation of Rosalind is conceded to be among the best at present presented.—Portland players are greatly pleased to learn of the unprecedented success made by the Fawcett Stock co. at the Columbia, San Francisco. Mr. Fawcett and his co. deserve every success. "A good thing is pushed along." San Francisco players have recognized this in the Fawcett co. But the co. needs no "pushing." Its general excellence "pushes" it.—A bright and winsome little woman that is rapidly coming to the front rank in histrionic circles is Maude Sheridan-Works. A season or two ago she appeared at the Marquand as an amateur in an operatic performance directed by J. Adrian Epping, director of the Portland Conservatory of Music. Among the members of the co. giving the opera was Thomas P. Getz, who, discerning in Miss Works a deal of dramatic talent, named her a "semi-amateur professional." This was the beginning of her career. She left here for San Francisco, where she was engaged by Daniel Sully to play ingenue and soubrette roles. His season closed in February. She was then engaged as a member of the Goodwin Stock co., with which co. she is, and has been, winning ever increasing recognition through her charming and refreshing personality, intelligent acting, and sweet singing. The Denver, Omaha, and Lisbon Falls (Me.) papers speak most highly of her. Everybody here is delighted to hear of the progress she is making, and joins with your correspondent in congratulations to her.

BAKER CITY.—Rust's Hall (M. R. Goldstein, manager): House dark week of June 24-25.

PENNSYLVANIA.

EAST STROUBSVILLE.—Academy of Music (J. H. Shotwell, manager): A lodge of Elks will be organized here June 28, starting with fifty charter members.—Item: The house is closed until Aug. 28, except to home entertainments.

SCRANTON.—The Frothingham (Arthur Frothingham, manager): Dark June 24-25.—Academy of Music (M. H. Burgunder, manager): Dark 24-25.—Davis Theatre (George E. Davis, manager): Dark 24-25.

PHILIPSBURG.—Pierce's Opera House (Thomas Byron, manager): The regular season has closed here, and the Opera House is undergoing a general overhauling. Among other things a new heating apparatus is being put in place and the boxes are being upholstered and draped in fine style. The manager is a hustler and has at least a dozen good attractions booked for next season.

PITTSBURGH.—Music Hall (J. A. MacDougall, manager): The Millionaire Tramp, for the users' benefit, June 20; Iona Robinson, Mamie Fagan, and Frank Ferguson did well and deserve special mention. Miss Julia Allen's Recital 25 was a success in every way.

CARBONDALE.—Grand Opera House (Dan P. Byrne, manager): High School Commencement Exercises June 22; big house. The Commencement Exercises of St. Rose Academy 25 was attended by a large and fashionable audience.

UNIONTOWN.—Grand Opera House (John B. Singer, manager): House dark June 17-22.

LANCASTER.—Conestoga Park Pavilion (Chris. Burger, manager): The Robinson Opera co. drew very large audiences June 24-25 in Ermine. Olivette will be produced 1-4.—Item: A game of baseball between the men of the Robinson Opera co. and the newspaper men of this city will be played July 2 for the benefit of St. Joseph's Hospital. The chances are in favor of the opera co., because they possess a mascot, but that advantage may be offset by the fact that the mayor of the city, who is a candidate for re-election, will act as umpire.

MT. CARMEL.—Arena: Welsh Brothers' Circus gave excellent performances and turned hundreds away June 20-22. Sands and Astley Circus 26; first-class performance; big business. Pawnee Bill's Wild West 5.

NEKEESPORT.—Gossip: Corse Payton has been spending a few days here attending to some business with McAndrew Brothers, the artists.—F. D. Hunter, manager of White's Opera House, has just returned from an extended New York trip. While in the East Mr. Hunter secured a number of choice attractions for his house the coming season.

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RHODE ISLAND.

NEWPORT.—Arena: Despite threatening weather Buffalo Bill exhibited to 20,000 people June 26, giving as the most satisfactory out-door entertainment we ever witnessed. The effects attained at night under the powerful electric lights are a feature that no one should miss. Reynolds' Circus comes 10, but after the pace set by the Ringlings and Buffalo Bill it is a question if a smaller show will stand much chance here this season.—Spray: Ellen Vockey is here on a visit.—Mrs. Marie Bernard Smith, who was with Sousa's Band last season as soprano soloist, is staying the season with friends. She will go to Paris in the Fall for further study.—Mrs. Smith and Mr. Irving P. Irons, tenor, with James Hazard Wilson, pianist, and Miss Woodward, violinist, gave a largely attended concert at Casino Theatre 25 in honor of the visiting Homeopaths in convention here week of 15-27.

WESTERVILLE.—Items: Will C. Yaeger, leader, late of Bartholomew's Equine Paradox, has left town to accept an engagement for the summer in an orchestra at Hunter, N. Y.—Manager Bliven, of Bliven's Opera House, is busy booking attractions for next season.—Will T. Burnside was town recently.—Professor J. Frank Stanley, the well-known curio lecturer, with Buffalo Bill's Wild West annex, called on his parents here June 23.—Arena: Advertising car No. 1, of Reynolds' Circus, in charge of John Irwin, was in town 24, announcing the coming of that show 4.—Norris Brothers' Equines are billed for 3.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Best, manager): The Oriole Opera co. drew crowded houses June 17-27. They will remain 24-26. The Sioux Falls Lodge of Elks annual minstrel show 28; Fields' Variety co. 16.—Item: Will S. Stackhouse, the song-writer, who is sojourning in this city for a short time, has in charge the musical features of the coming Elks' show. The fact insures an eminently successful performance, and the advance sale of seats is larger than ever before in the history of the organization.

TENNESSEE.

BRISTOL.—Harmeling Opera House (Bunting and Mother, managers): Andrews' Opera co. June 19 appearing as Martha to a large and enthusiastic audience. "Carnival of History of Art" 4.—Item: The new management has instructed their stage carpenter, James Estep, to enlarge the stage to accommodate all scenery used by traveling co.

COLUMBIA.—The Grand Opera House has been leased by Messrs. Barker and Alcorn, two of our representative business men, and will be managed by Helm Brothers and Barker, who are not without some practical knowledge of the business. This house has been well managed for the last few seasons and consequently business has steadily increased here and with the bright outlook this section has we predict another successful season.

TEXAS.

HOUSTON.—Auditorium: The first dramatic performance was given at the Auditorium by the McKee Rankin co. June 24-25. Business was only fair; very bad weather. This house has been thoroughly equipped with commodious dressing-rooms, several sets of good scenery and comfortable chairs. The acoustics are good and ventilation perfect. As a summer theatre, with a large seating capacity, the Auditorium has few superiors in the South.—Item: Manager Widmer of the McKee Rankin co., reporter business rather quiet. He says, however, that Mr. Brady can rest easy now as they have put Triby on the shelf. The personnel of the co. as it appears here includes McKee Rankin, Mr. and Mrs. Sidney Drew, J. B. Cooper, George McCabe, Ernest Walcott, J. M. Woods, Misses O'Neill, Leonard, and Edwards.

AUSTIN.—Hyde Park Pavilion (Dick Patrick, manager): Colson's Theatre co. in repertoire June 24-30.—Miller's Opera House (Rigby and Walker, managers): McKee Rankin and co. June 16-22 to fair houses.—Items: Chimes of Normandy was postponed from 19 to 25.—Mr. and Mrs. Sidney Drew have again joined McKee Rankin.

PARIS.—Peterson Theatre (R. Peterson, manager): House dark June 17-23.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): The entertainment Eleusinia—a Greek festival—was repeated June 20 to a good house, for the benefit of the free Kindergarten Association, and netted them a good sum. Miss Maud Babcock, who projected and carried out the affair, will try another prompted by the success of this.—Gasson Opera House (J. R. Rogers, manager): The Pyke Opera co. struck a responsive chord week of 17 by producing the well-worn but never tiresome Pinaflore, and had excellent business. Louise Manfred-Pike, Helen Salinger, and Winfield Blake continue to grow in favor with the audiences of the Grand.—Wonderland Theatre (Charles Gates, manager): The museum is closed for the summer. The Theatre had a boom week of 17, occasioned by the appearance of Burton Stanley and Master Clyde Stanley in double bill of Champagne and Oysters and Confusion. Business was better than any week for several months past. It is the intention of the management to put on an opera co. for the summer.

VERMONT.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Manager Walker and wife have just returned from a two-weeks' pleasure trip to Boston and Newport. This house is being thoroughly renovated, and will be re-decorated for the coming season.

WASHINGTON.

NEW WHATCOM.—Light House Theatre (John Melson, manager): Eunice Goodrich co. week ending June 22 to fair business.

TACOMA.—North Street Theatre (J. W. McCormack, manager): Richelieu June 18, 19, local talent. Colonel W. J. Fife as Richelieu made a decided hit. Big houses. Several thousand roses were used in decorating the boxes and stage.—Tacoma Theatre S. C. Heilig, manager: House dark 24-25.

SPOKANE.—Academy of Music (Harry C. Hayward, manager): House dark June 1-22.

SEATTLE.—Theatre (J. W. Hanna, manager): University of California Glee Club and Stanford University Mandolin Club June 15; large house; good performance.—Cordray's Theatre (William Russell, manager): Eunice Goodrich in repertoire 15-17; fair houses; fair performances.—Seattle Theatre: Dark week of 17-22.

GOSSIP.

Zero, a conglomeration of comedy, vaudeville and spectacular, will be produced next season by Joe Oppenheimer. Three grand ballets will be introduced in Zero. The costumes will be elaborate, and the scenic and electrical effects are claimed to be wonderful. A few weeks are still open. Maurice Jacobs has been engaged as business manager with headquarters at the American Theatrical Exchange.

Josie Sadler, who made one of the hits of Prince Pro Tem the past season, wrote in the part of Wild Rosy which she played. She also composed and sang the song "It I could Only Get a Decent Sleep," which also scored a hit. Miss Sadler has not closed for next season, and will only accept New York, Boston, and Philadelphia engagements.

The season for the Special Delivery has been very nearly booked by Manager J. J. Coleman, who has also engaged a strong company. The scenery will be new and the production will surpass last season's, which was highly praised.

Managers Douthitt and Wood, of New Castle, Pa., are booking the Elmwood City (Pa.) Opera House for next season.

Victor De Lacy is meeting with success in the principal high baritone roles with the Fairmount Park Opera company, of Kansas City, Mo. He has not closed for next season.

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[ESTABLISHED JAN. 4, 1895.]

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NEW YORK, - - - JULY 6, 1895

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TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE TIDE HAS TURNED.

THE leading speculators in plays in this country have for several years been mainly enterprising in their ventures of importation. Their patriotism has spelled the pocket. They have bought in the play marts abroad those dramas natively successful, just as dealers in other commodities would buy novelties in one market and gamble on the demand for such novelties in another market.

Too many managers have seemed, until quite recently, to have had a contempt for the American dramatist. Even when they have patronized him profitably at home they have had little confidence that he would appeal abroad, and only in rare cases—almost by accident, it may be said—has the great English-speaking public across the sea had an opportunity to judge of the American drama. The fact that every worthy American play that has been produced in England has won a measure of success that would seem to have encouraged the enterprise of American managers of the first class reflects against the business judgment of such managers in refraining from venture, while such cases of success—rare only because of the rarity of the opportunity—have encouraged a belief that this country has playwrights who, under right conditions, will hold their own before an English-speaking public.

While the chances of the higher class of American plays have been few abroad, it is strangely true that so-called dramatic pieces of the lower grade from this country—Western melodramas and knockabout farces—have been played with steady and remarkable pecuniary profit in the English provinces, several of them having attained a success abroad that was never won before the public for whom they were devised.

The American theatrical speculators who have almost uniformly gone to London for their material are at the moment confronted by facts not foreseen by them. They have made and are making their annual visits abroad in search of plays. But they find that as far as the American public is concerned, the British drama has begun to run to emptyings. This public has turned the cold shoulder upon the imported play, technically artistic though it may be, of the coarsely-realistic and the clumsily-propounded problem type, which English authors are still competing to make further known.

Coincident with this finding, the discovery is

made that the cleaner, the more human, the more legitimately dramatic American play is in request abroad. It is a staggering revelation, to be sure, but it is one that even the theatrical speculator must recognize or transfer his speculative abilities to other commercial fields.

No manager who has been a firmer believer in foreign theatrical material than in native work can at this late day set himself up as a prophet of this state of things. The best that he can do is to trim his sails to the breeze that has caught him from a strange quarter.

For the earnest, conscientious, able American dramatist, one thing is assured. When the American drama once gets a foothold in London, the English manager will find him out. And, perhaps the English dramatist will imitate or paraphrase him as the English dramatist has imitated and paraphrased the French dramatist and the Scandinavian.

PUBLIC TASTE.

It has been said so often as to have become a truism that the public makes the theatres what they are. And while this has been frequently asserted by or on behalf of some monger of the meretricious in the playhouse in answer to arraignment for an attempt to debase public taste, it is a pleasure to repeat that the public does not want that which is vile or abnormal in its dramas, and to point to the decay of the new school of plays abroad, where they had origin, as a proof that the public—the great mass of those who patronize any art—is composed of healthy, normal persons.

In a leader in the London *Truth* of June 13, just at hand, LABOUCHERE chronicles the passing of the pessimistic and cynical play in that metropolis. "For several months past," he says, "there has been a severe struggle in the dramatic world between two antagonistic schools. The new school preached the kind of freedom that would have turned all our theatres into literary institutions, discussion forums, or medical schools. The professors in it advocated plays that were written to discuss the new woman, the doctrine of crazy contrariety, the unsexed male, the rowdy, vulgar knickerbockered epicene man-woman, to say nothing of the vaccination and contagious diseases Acts, and the various advantages and disadvantages of atheism, agnosticism, theism, and theosophy. The old school maintained that the theatre was instituted for pleasure, amusement, interest, excitement, change of scene and character, and that it was the last place in the world for the tedious debates of the orthodox or schism shop. The public has made pretty short and sharp work of the new-fangled school and all its wild absurdities. No manager who has clung to the tenets of the reformers has made one penny piece."

In this country, where plays of the so-called new school were seen in number after they had been digested abroad, the reaction was more sudden than in England. The theatre patronizing public here—a relatively larger public than any foreign country can boast—has no taste for theories, doctrines or isms in plays. It applauds on the stage pictures of life in its nobler and happier aspects, as they relate to normal existence; and although curiosity may occasionally move this public to see strange things, it will not steadily spend its money to buy displeasing surprise in the theatre.

A ROYAL function at which PATTI was to sing was recently postponed for her convenience. Rumors of her loss of voice fall flat in the face of such a fact.

HARVARD UNIVERSITY last week conferred the degree of Master of Arts upon JOSEPH JEFFERSON. This is a worthy honor worthily bestowed. The fashion has changed, indeed, of late in the treatment of eminent artists of the theatre, and great institutions of learning here as well as abroad seek opportunities to confer compliments upon those whose predecessors in past times, no matter how great they were as actors, had no place in association with those of other arts and the learned professions. Prejudice is passing, and the time is not far distant when the stage will be honored through its best representatives in line with its great influence among the institutions of civilization.

ONE of the most remarkable of artistic duels has just been fought in London by DUSE and BERNHARDT. Zealous friends of each actress claim the victory for their favorite, but a careful reading of dispassionate criticism discloses the fact that the Italian has won the day. It was really a battle between schools: the old represented by BERNHARDT, whose method adheres mainly to theatrical device, although she at times rises superior to traditional means; and the new illustrated by DUSE, whose artistic system develops effects by more natural ways, yet who is as forceful at times in her quietude as the other is in her violence. The respective strengths of these great actresses were shown in the same

parts, which they described very differently; and with the memories of their work in opposition as precedents, it will be a difficult undertaking in London for other actresses hereafter to attempt the roles thus cast into relief.

PERSONALS.



GLASER.—Few stage careers have shown so quick a success as that of Lulu Glaser, prima donna of Francis Wilson Opera company. Miss Glaser, who is now but about twenty-one years of age, was born in Alleghany, Pa. Miss Glaser sang for Francis Wilson on trial, and was at once engaged as understudy to Marie Jansen, whom she soon succeeded in Mr. Wilson's company. The young singer has since steadily grown in popularity. Miss Glaser lives in New York with her mother, who is her constant companion.

JEFFERSON.—Joseph Jefferson's health is said to be better than it has been for several years, and the veteran comedian, it is reported, is growing stouter. Harvard College last week conferred the degree of A. M. on Mr. Jefferson.

HUNT.—Clara Hunt, a young American girl who has been studying singing in Paris under Adolph Beer and Edward Plugne, has signed an engagement with Abbey and Grau for next season.

KENT.—S. Miller Kent left town yesterday for Renwick Hall, Saybrook, Conn., where he will spend the Summer. Next season Mr. Kent will resume his old part in *The Foundling*.

PALMER.—William R. Palmer accompanied the members of the Trilby company to Chicago last Friday.

RUSSELL.—Lillian Russell has taken a cottage on the shore of Manhasset Bay, at Great Neck, L. I., where she will spend the dog days. Miss Russell is now a proficient wheelwoman and, according to report, she rides through the country clad in bloomers and derby.

LANGTRY.—The Bok Syndicate sent out last week to a number of important papers an interesting article by Lily Langtry on "Professional Beauty."

LACKAYE.—Wilton Lackaye, who played the part of Svengali in *Trilby* at the Garden up to Saturday night, left for Chicago on the Limited on Sunday afternoon.

CAMERON.—Rhoda Cameron, of the Lyceum Stock company, is still ill, and was not able to accompany that organization to the West. Annie Irish went in her place.

DANZIGER.—Laura Danziger, a young Cincinnati girl, has just returned from Berlin, where she has been studying the piano under Madame Taussig. Miss Danziger, who is only eighteen, is said to be very talented. She will be heard in New York next Fall at concerts, probably with Seidl at the Philharmonic.

ROSENFELD.—Ludwig Rosenfeld, road manager of the Lilliputian company, arrived in town on Friday.

MERKEL.—Louis Merkel, one of the smallest members of the Lilliputian company, accepted the invitation of Adolph Zink to accompany him in his vacation trip to Germany this Summer, and they sailed last Friday. Little Merkel is an American boy, and has never been out of this country.

WILKE.—A letter from Mrs. Hubert Wilke yesterday conveyed the news that her husband is recovering rapidly from the effects of a recent operation for appendicitis. On Sunday he was able to sit up for the first time, and he will be able to leave the hospital on Wednesday and celebrate the Fourth at his home in Yonkers.

ROBSON.—The character that Stuart Robson is to assume in his new play next season is that of an electrical inventor.

HENDERSON.—Lucius Henderson, who is a graduate of Harvard, went to Boston last week to attend his class dinner, and stopped on his way back to see the Yale crew defeat his Harvard friends in the race at New London.

SPENSER.—Willard Spenser, author of *Princess Bonnie*, has withdrawn from all active management on account of ill-health and by the advice of his physician.

HENLEY.—E. J. Henley has gone to the coast of Maine in search of a complete rest. Mr. Henley has been suffering from ill-health for some time and his physician has impressed upon him the necessity of a cessation from all activity for some time. He will stay in the country until wanted at the Herald Square in September.

COGHLIN.—It is announced that Charles Coghlin has been engaged for the extra season at the Lyceum Theatre, London.

BURROUGHS.—Marie Burroughs, who has been staying in Boston, sailed for Europe on Saturday. She will join her cousins, the Misses Annington, in Paris, and will probably bring home a new play.

BROWN.—Colonel T. Allston Brown, unquestionably one of the best authorities on matters pertaining to the stage and its history in this country, has at last completed his mammoth work, "A History of the New York Stage." The book is not vast from the point of view of size, but from the infinite patience and research expended in compiling it. The history will be the only complete thing of its kind ever published. Among the prominent stage folk who have already subscribed to numbered copies are Joseph Jefferson, A. M. Palmer, Augustin Daly, Brander Mathews, W. H. Crane, Madame Modjeska, and others.

JIM HILL.

[Reported by Bourbushproof Ike, of Tenderloin Gulch.]

Have a drink, and wait until I tell you about Jim Hill.

Jim—Jim Hill's his name—
Not altogether unknown to fame;
And, to the ends of his whiskers, game!

Those whiskers were a sight—
Likewise the wind's delight.

Jim could stand in the middle of the United States,
As if he was thinking of plums—or dates—
Facing North or South—
With his quiet smile upon his quiet mouth,
And those whiskers dipping into the seas
(Atlantic and Pacific,
To be what the lawyers call specific),
Like emancipation proclamations on the breeze!

You should have known Jim:
Medium and slim:

Cool—never FURIOUS:
Muscles like wire;
Eyes blue as blue Monday,
(Or a New York Sunday—
Steady eyes, too,
And bluer than blue!

And—well,
Full of hell!

Don't know from whence he came—
But one fine day, he owned the STANDARD claim,
It wasn't worth a cent,
Was going, hell bent,
With the brakes off, down,
When Jim Hill struck the town.

Quiet chap, Jim,
Couldn't get no excitement out of him.
Some said he was a teacher,
(Others, a preacher—
Because he had a sort of pulpity look;
And he slung language like a book.

He had a one tin—
But blew it all in,
Landed left and right,
Day and night,
Everybody worked him—
And that's what was the matter with Jim!

Then—busted!
Clean broke!
Didn't have enough to buy a smoke!
But all the while
He never lost his old mine brilliant smile—
Nor his grip
On his thin, clean-shaven, stiff old upper lip,
Which seemed to say,
However dark the day:
"This is the kind of man I am."

But the Standard wasn't worth a damn!

Another man'd have took to drinking hard.
Jim took to looking up a pard—
Feller named Johnson—a bulking brute—
Fell across Jim. Jim said he'd suit.
Johnson backed Jim.
Jim froze to him—
Standard paid pure ore.
Till too much Johnson became a bore.

All was well.
Till Johnson's head began to swell.
Thought he owned Jim,
Soul and limb.
Too much Johnson was killing Jim!

So Jim says, "Quit!"
One of us must git.

"Didn't I make you?" Johnson cried.
"God don't think so," Jim replied.

Then Johnson raved, and drank, and swore—
They parted, to be pards no more—
And wasn't Master Johnson sore!

Now, what did Johnson do?
Help yourself, and I'll tell you.

While being shaved, Jim used to sleep.
The nigger barber used to creep
Up and down, and out and in,
From Jim's stiff upper lip to chin,
And never miss a single stroke
Till Jim, refreshed and calm, awoke.

One day, Jim woke, to gaze upon
His face clean-shaven—whiskers gone!
He softly said: "Where did they go?"
The nigger answered: "I dunno!"

Then Jim looked up his former pard.
He found him drinking pretty hard
With a crowd of sharpers and retainers,
In a joint in Tenderloin Gulch, called Brainer's.

If Johnson has a tale to tell,
He's telling it somewhere in hell.

No barber—since—Jim's chin has clutched,
For Jim's afraid of being touched.

JOHN ERNEST MCCANN.

June 24, 1895.

AMONG THE DRAMATISTS.

German Lessons, a one-act play by May M. Ward, the production of which has been several times delayed, will be used by Charles Dickson next season, ahead of *Other People's Money*.

Glen Macdonough is summering at Buzzard's Bay, where he is working upon an American comedy with which the Lyceum Theatre company will open their season in November.

Bessie Byrne is negotiating with several managers to dispose of her adaptation of *Charlotte Corday* and *The Civil Marriage*. She is also dramatizing two novels. The title of one play will be *Marie and the Other The Unloved One*.

Charles Hannan, the author of *The Opium Eater*, produced in New York last January, has written two new four-act plays, one of which, entitled *Honor Among Thieves*, scored a success on its production for a week's trial trip at Hastings, England, and was secured by A. B. Tapping for an English tour. The other is called *A House of Lies*, which was originally to have been produced in this city some time ago by Mrs. Bernard Beere had circumstances allowed. This piece will form the opening attraction of the new Lyric Theatre at Hammersmith, London, with Charles Warner and Grace Warner in the leading roles. Mrs. Langtry has consented to speak the new theatre's opening address. Mr. Hannan may probably furnish Courtenay Thorpe with a new piece for his coming tour.

Fitzgerald Murphy has written a play dealing with the money question, entitled *The Silver Lining*.

Thomas Hardy has completed the dramatization of "Tess of the D'Urbervilles." It will be produced in the Autumn by Forbes Robertson at the London Lyceum. Mrs. Patrick Campbell will play Tess.

Charles F. Tingay has changed the name of the play he has written for Ada Gray for her use next season from *Nearly Two* to *A Strange Wooing*.

Mabel Eaton and Edwin Holt have accepted from Dodson L. Mitchell a one-act play entitled *The Mills of the Gods*.

Pittsburg, Pa., has a blind dramatist in the person of Joseph P. Link, who has just finished a five-act drama entitled *The Old Log Cabin*, which portrays Southern life before the war.

Charles H. Hoyt is said to be writing a satirical play on the suffrage of woman and the incidental suffering of man, entitled *The Satisfied Woman*.

It was recently stated that Fred. Mertens was the author of *The Midnight Special*. This was an error. Mr. Mertens is author of *The Midnight Hour*, *Gold for Secrets*, *Falsely Accused*, *Plans of Robbery*, and *An Escaped Convict*.

THE USHER.



In the rowdew that has been made over the character of Svengali and its interpreters, too little attention has been paid to a characterization in Mr. Palmer's production of Trilby at the Garden Theatre that by all odds is the most artistic and the most meritorious in the whole performance. I refer to Mr. Glendinning's representation of the Laird.

Of course the average playgoer, not to speak of the average dramatic reviewer, is completely captured by the hypnotic "black spider," whose stage character is perfected with a view to effective theatricalism. The cheap and assertive and hollow thing naturally focuses the attention and catches the fancy of the unthinking man. But the thoughtful observer finds more—infinitely more—to admire in the honest and refined art displayed by Mr. Glendinning as the Laird—an art that invites and withstands at every point the test of intellectual analysis—than in a characterization that verges upon caricature, and that is largely dependent upon a wax nose, distended eyelids, an abdominal laugh and other mechanical devices to impress the spectator.

Mr. Glendinning's acting in Trilby can be seen repeatedly without loss of interest. It is not a great or wonderful performance—great and wonderful performances are rarely seen—but it is distinctly superior in the artistic quality to what we are accustomed to see.

The good nature, good-fellowship, good-heartedness, the blundering honesty, rough tenderness, absolute loyalty of the excellent Scot is delightfully delineated by the actor. Many of his ingenious speeches are uttered with that rare skill which brings a smile to the lip and a tear to the eye simultaneously.

I am the more happy to pay this little tribute to Mr. Glendinning's charming impersonation because it has not received its due measure of acknowledgment hitherto from any source.

W. V. Ranous, the actor who was enjoined recently from presenting an unauthorized dramatization of Trilby, explains his position with characteristic lack of logic.

Mr. Ranous thinks the word pirate is too harsh to apply to him. "All I have done," he says naively, "has been to present my own version of a book that is in everybody's hands. I did not intend to produce it in the United States, but I was going through to Canada where according to the best legal advice I could not be prevented from giving it."

The fact that a copyrighted book is in everybody's hands does not warrant or excuse its misappropriation. Mr. Ranous' intention to go through to Canada may have been good; but the road to Sheol is said to be paved with good intentions, and Mr. Ranous' did not carry him to his destination before he had played his Trilby in United States territory and had drawn forth a prohibition from the Federal Courts.

In Canada, as in England, Mr. Du Maurier or Mr. Palmer owns the exclusive rights to the dramatic version of the book; wherefore, Mr. Ranous' "best legal advice" is decidedly untrustworthy.

The simple fact of the matter is that Mr. Ranous, like Mr. Rankin, tried to profit by the success of a play that is the sole property of another man, and that the law of the land is against him. In such circumstances excuses, although ingenious, are useless.

G. G. Cleather writes, anent a paragraph in this column last week about the distribution of the proceeds of charity concerts on board the English transatlantic ships, that his experience does not conform to the assertions therein made.

"Members of my family and myself have made twenty-two voyages across the Atlantic during the last ten years on the Cunard, White Star and old Inman lines, and in no instance have concerts' receipts been monopolized by the Liverpool Seamen's Home, but, on the contrary, they have been invariably divided between charities on both sides of the Atlantic."

If my information was incorrect so much the better. But I have been told that fruitless efforts have been made by the Blue Anchor and other philanthropic American institutions to obtain either a share of the concert receipts or permission to place lifeboat collection boxes on English ships. Mr. Cleather, however, seems to speak by the card.

Clarence Fleming, who is to manage John Hare, emphatically denies that that actor will open his American season at Abbey's in A Pair of Spectacles.

"I can't conceive how the report started," says Mr. Fleming. "Our contract with Abbey, Schoeffel and Grau obliges us to open in The Notorious Mrs. Elbsmith. Mr. Hare will probably be seen in A Pair of Spectacles, but he will open in the Pinerio play."

Mr. Hare doesn't seem to agree with Mr. Fleming and Abbey, Schoeffel and Grau on this point, for in his farewell speech in London the other night he announced that he would open at Abbey's in A Pair of Spectacles, and Charles Coghlan's curtain-raiser, A Quiet Rubber.

While Grundy's play is not a novelty here—its production at the Madison Square was a success d'estime only—it would probably answer Mr. Hare's purpose better than The Notorious Mrs. Elbsmith, in which he will play second fiddle to Julia Neilson. Moreover, the fate of Pinerio's drama in New York is decidedly open to doubts.

TIM MURPHY AND A TEXAS STEER.

It is definitely settled that Tim Murphy will star next season in A Texas Steer, although the name of the backer has not yet transpired. A MIRROR reporter learned yesterday that Mr. Wagner of the Washington Baseball Club, had partly arranged to buy a fourth interest in the tour.

THE MARKET FOR PLAYS.

Alice Kauser, who is now acting as agent for a large number of American dramatists, was commissioned by two well-known stars last week to select suitable plays for their use next season. Miss Kauser's impartial judgment of manuscripts, her expert knowledge of the requirements of the stage, and her wide experience have enabled her to inspire with equal confidence both her patrons and her clients. Through her London, Paris, and Berlin representatives, she is kept in touch with every development of the foreign stage. But Miss Kauser believes that the golden era has dawned for the American dramatist of talent. Two managers of leading New York theatres have left standing orders with her for American plays.

"The demand for plays is larger than the supply," said Miss Kauser, yesterday. "At least, the plays that I am asked for constantly are not the plays that were written last year when every up-to-date dramatist considered it his duty to write a problem play."

"The plays that are in demand for next season are high-class comedies and the better grade of melodramas, which do not contain the adventures and the young heir episode."

Miss Kauser will send on application to dramatic authors a list of plays wanted by her customers, and to managers a descriptive list of the plays she has for sale.

TRYING TO GET BACK.

The Aronsons have not yet lost hope of recovering possession of the Casino. A. Curtis Bond, their representative, said yesterday that Rudolph Aronson expects to be back in two weeks.

The case of the Casino bondholders against the Bixby estate came up in the Special General Term of Common Pleas on Friday. The Aronsons' counsel argued that the eviction of a tenant for non-payment of taxes was without precedent, and furthermore, sixty days' grace in which the taxes may be paid is allowed by law. The judge reserved his decision, which may be handed down some time this week.

Mr. Bond has the effects of the Casino in storage. The company, he says, refuses to sell them, being confident of ultimately needing the stuff again.

LITT DOESN'T WANT THE WINDSOR.

The report that Jacob Litt may secure the Windsor Theatre for next season is denied at Mr. Litt's offices.

"Mr. Litt is at present in Europe," said his representative when seen by a MIRROR man, "but I can authoritatively deny the statement. I am very sure he has not even given that theatre a thought and I can't conceive how the paragraph started."

Mr. Litt, who went to Europe for pleasure only, is expected back in New York on Aug. 1.

JOSEPH HAWORTH'S PLANS.

Joseph Haworth, after a brief sojourn at the seashore, came to town last week. Mr. Haworth will go out next season under new management. His relations with his former partner and manager, George H. Brennan, terminated at the close of last season. Negotiations are pending for a production by Mr. Haworth in New York of a classic play on a magnificent scale. He will undoubtedly be among the leading legitimate stars on the road next season.

MR. HERBERT AND THE PROCESS-SERVER.

Joseph Herbert has got himself into trouble. A summons was served upon him a week ago Saturday night at the Garrick Theatre, and it is alleged that he struck the process-server. Mr. Herbert declares that the man pushed him while serving the paper and that he acted in self-defence. He was examined in the Jefferson Market Police Court on Wednesday and was held for trial.

IN SUMMER PLACES.

Mrs. Garland Gaden is spending her vacation on her farm near Clinton, Ia. Mr. Gaden will soon join her.

Thomas David and Frederic Hood have taken a house at Willow Grove, Pa., for the summer.

Alf. G. Herrington will spend the summer at Coral Cottage, Nantasket Beach.

Robin Merry and Louise Arnot are spending a few weeks at Biloxi, Miss., with friends.

Julie S. Kusel is spending his vacation in Boston and Narragansett.

Frank Marlowe is rusticated at Great Neck, L. I.

Emma Howard is spending her vacation in the Blue Ridge Mountains.

Ed. F. Goodwin, a brother of Nat Goodwin, is spending a few weeks in the mountains at West Centre Harbor, N. H. Mr. Goodwin has greatly improved in health recently.

Amy Lee, with her mother and Frank Doane, are spending the summer at their cosy home in Philadelphia, taking occasional trips to the coast resorts.

In the theatrical colony at Mount Clemens, Mich., are Sadie Hasson, Fred. C. Mosley, Robert Gaylor, John Russell, Bert Clark, DeWitt Cook, Charles C. Mason, Maurice Levy, W. H. Power, Harry Blackston, John Burns, Joseph Kelly, George Thompson, William Cameron and wife, Charles W. Young and wife, Otis Shattuck and wife, and Helen Price.

Charles T. Powers has gone to the Jersey Coast for the summer.

Harry Mann is staying at Long Beach, L. I. He will go to San Francisco on Saturday on business.

Al. Hayman is stopping at the Hollywood, Long Branch.

C. H. Truesdell, of Frohman's New Boy company, and Henry Fenwick are on a bicycle trip from New York to the Adirondacks, and return. They left New York on Saturday morning, making the run to Poughkeepsie, seventy-five miles, in eight hours. They consumed three hours and ten minutes in the run from Poughkeepsie to Catskill, forty miles. After trout fishing in the Catskills, they will leave for Saratoga Springs, and thence will go into the Adirondacks.

George and Lizzie Conway will spend the summer at the Atlantic Highlands. They celebrated their thirty-first anniversary of their marriage on June 26.

Madge Carr Cook is at Manhattan Beach, near Denver, Col., for the summer.

Robert Hilliard is among the Thousand Islands.

Manager William B. Allen, of Frankford, Pa., has taken the Ellwood Cottage at Ocean City, for the summer. He makes two trips weekly to Frankford to supervise improvements to Music Hall.

MAUDE ODELL.

Maude Odell's professional career does not cover many years, but in the short time she has been on the stage she has proved herself to be an actress of ability in various parts. As Sue Eudaly in Blue Jeans she presented a n admirable characterization of that vengeful but beautiful creature; while in The Amazon, in which she appeared the past season as Lady Noeline (played at the Lyceum by Georgia Cayvan), Miss Odell exhibited a capital sense of refined comedy, and wore the knickerbockers with grace. Miss Odell is a tall brunette of striking appearance, and has unusually large and brilliant eyes. It is understood that she will be in the cast of an important production at some Broadway house in the early fall.



ENGAGEMENTS.

Kenneth Lee has been engaged by Richard Mansfield.

May E. Wood has been engaged for one of Charles Frohman's companies for next season.

Rolinda Bainbridge has been engaged by Augustus Pitou for Chauncey Olcott's company next season.

James Horne has been engaged for the stock company at Peak's Island, Me., for the summer season.

Ogden S. Wright has been engaged for the third season for the part of Biff Bass in Lincoln J. Carter's Tornado (Northern company). This will be Mr. Wright's sixth consecutive season under Mr. Carter's management.

Bessie Bonehill has been engaged to play the Infanta of Spain in 1492.

Frank Deshon will play in The Brownies.

Ed. H. Barnstead, Jr., who recently closed season with the Ullie Akerstrom company, has engaged as business-manager of the Tomlinson Comedy company.

Charles D. Elmay has signed with Forrester and Rice to play next season in The Matrimonial Agent.

Emma Howard has been re-engaged by Lincoln J. Carter for the Northern Tornado company for next season.

Miss Santje, of Philadelphia, who was a dramatic pupil of Dupont-Vernon in Paris, has signed to play the leading part in Coon Hollow next season. Miss Santje has played leading roles in French. William McCready and W. D. Ingram have also been engaged for Coon Hollow.

Clara Damer, Mildred St. Pierre, Mrs. F. A. Tannehill, and Lester Lonergan have been engaged for Savlin's Chicago stock company.

Hubert Sackett has engaged the following to support Katie Emmett in her forthcoming tour in Chat, An American Boy: George R. Sprague, Fanny Barry Sprague, Baby Taliaferro, the Garden City Quartette, and W. J. Thompson, who is to manage the stage.

Frank Marlowe, late of Fanny Davenport's company, has signed with Stuart Robson for next season.

Criptic Palmori has been engaged for leading business by Stuart Robson.

Ralph Howard has been engaged for next season as treasurer for William C. Andrews' company in My Wife's Friend.

William Garen, last season business-manager for the Ward and Vokes company, has been engaged to manage Savlin's Theatre, St. Louis, next season.

Anna Boden, last season with Sadie Martinot, has been engaged for a part in Max O'Rell's new comedy.

Dorothy Morton, who starred last season in The Fencing Master, has been engaged as leading soprano for Frank Daniels' company next season. She will play the part of Cleopatra in The Wizard of the Nile.

Edwin H. Hoff has been engaged for the Lillian Russell Opera company.

W. J. Fielding will be ahead of The Devil's Auction.

Aubrey Boucicault will be with Charles Dickson.

The company that will support Helene Mora in A Modern Mephisto, under the management of James Hyde, next season, will include Helen Russell, Sheridan Block, Emmett Corrigan, Earle Sterling, William Davidge, Frank Kendrick, Maggie Harold Davidge, and Emma Field.

Jacob Litt has engaged Margaret Ingels to fill the role of Barbara in In Old Kentucky. Miss Ingels will also be understudy for the role of Madge. She is a Kentucky girl, a member of a highly respected family in the famous Bluegrass region, and is said to be handsome and clever.

William A. Brady, manager for James J. Corbett, has engaged John L. Sullivan to play with that star next season at a salary of \$10,000 a year.

Eugene Canfield has been engaged by W. W. Freeman for A Railroad Ticket, which will enter upon its fourth year about Aug. 26. Peter J. Kennedy will represent this piece on the road.

Eva Byron has been re-engaged to play the part of the Countess in Darkest Russia.

Charles Mason, Fred. Maynard, Harry Webster, and Alma Strong have been engaged for The Land of the Living.

Richard Mansfield has engaged Kenneth Lee for next season.

Fannie D. Hall, Josie Intropidi, Eugene Avery, Arthur Seaton, A. W. F. McCollin, Harry Lightwood, and Arthur D. Bell are members of a comic opera company that opened this week at the Waldorf Opera House, Far Rockaway.

Eduella Miller has been engaged as soubrette for Jule Walter's A Money Order company for next season.

Gussie Gardner has been engaged as soubrette for Eagan and Wilber's The Midnight Flood company for next season.

W. M. Gray has signed with Frank L. Perley as business representative of Madame Modjeska.

Manager Harry S. Healey has engaged for The Midnight Special company Lillian Longmore, Florence French, Mabel Stanley, Conrad Cautren, Ed. Gallagher, James Jackson, A. D. I. Trvon, W. H. Smith, and William Matthews. The season will open at Wilkesbarre, Pa., on Sept. 2.

HERE AND THERE.



HE fad of the day and the hour seems to be "Degeneration," started, of course by Max Nordau's scathing book. According to this scientific gentleman and his followers, we are all going to the demdition how-ows, and the art, literature and drama of the present day is classified as erotic, neurotic and dmnatoc. Cleveland Modett, in a recent article in the Illustrated American, pays his respects to our present condition in his usual vigorous style, and from all sides we are getting it where the lady wore the beads.

"Why can't we raise our own tenors and sopranos?" the Sun asked in a recent burst of patriotism. We have raised one or two sopranos. Does the Sun forget Emma Eames and Nordica, both from the glorious state of Maine? I am afraid, though, that the patrons of opera in New York city prefer to hear foreigners sing, as they have a mania for anything that comes from the other side, whether it be a bonnet or a basso. An unpronounceable German or Italian name will draw better than a good American one, wherever our so-called society is concerned, and as for titles—oh lud! We will have to evolve a little longer before American products will take successfully with the upper crust.

The annual "undiscovered" poem of Edgar Allen Poe is making the rounds of the exchanges.

The Prude's Progress, advertised and announced in London as a new play, is simply Jerome K. Jerome and Eden Phillpott's The Councillor's Wife re-named. The reason for this change is not obvious. Certainly the title used in America is better than that selected for England.

A little story which came under my notice the other day may or may not be true, but it is a pretty bit of pathos all the same. Some years ago, two girls were known to the stage far and favorably as the Blank Sisters. As time went on, they separated, each going her own way. One grew to have quite a distinguished position in the profession; the other was less fortunate. A little while ago one married a rich man, and on the same day, away out West, the other died. That's all; but it goes to show that truth sometimes savors of romance and odd things often happen in this old world of ours.

A few issues ago, I included in a list of what I considered very choice specimens of stage nomenclature, the name of Arlie Severson, which struck me as being an American Beauty. In consequence of the publication of this name, however, I have received the following note:

To The Observer:
I see you have taken the liberty of criticising my name in THE MIRROR. As I have already changed my Christian name once to escape criticism, probably you might come to my assistance with a name that would give universal satisfaction. Yours truly,
ARLIE SEVERSON.

Now, Arlie, never for a minute did I pretend to "criticise" your name. I simply thought it should be given to the public as a beautiful example, and it was only for that purpose that I printed it. In reading exchanges my eagle eye lights on many odd and lovely specimens, and I clip them with all the joy of a Christopher Columbus. If, however, you really want another name, I shall be happy to publish from time to time the best I can find, and you will be free to take your choice. Perhaps some of my readers will come to our assistance, and succeed in finding you a name that will give personal as well as "universal satisfaction."

"Marie Jansen Very Speedy" was a headline in the Herald recently. Investigation disclosed, however, that this Marie was a race-horse and not the favorite soubrette.

They say that Grant Allen is dramatizing his novel, "The Woman Who Did." I hope the manager whom Mr. Allen approaches will be "A Man Who Won't."

I see that it is announced one of the new songs to be introduced in Bonnie Scotland next season will be entitled, "Come Under My Plaidie." Is this the old song revived, or simply a similarity of titles? The original "Come Under My Plaidie" begins as follows:

"Come under my plaidie, the night's gann to fa',
Come in frae the cauld blast, the drift and the snaw;
Come under my plaidie, and sit down beside me;
There's room in't, dear lassie, believe me, for twa."

The important announcement is made that John Drew started the now common phrase "has wheels in his head." Much bicycle talk in the company provoked Mr. Drew to this remark.

GOSSIP.

Julian Edwards will be musical director of The Sphinx during its New York run.

Maud Stevenson, daughter of Kate Claxton, who has been at school in Paris, will return here with her mother, who is abroad.

Margaret Dale (Maud Rosendale) will stay at Deer Park, Md., during the summer. She will be in Holland's stock company at the Girard Avenue Theatre, Philadelphia, next season.

It is reported that Richard Harding Davis, the author, and Maude Adams are engaged.

G. Harry Foote has engaged Charles F. Haynes, the mind reader, for the summer, and will tour him through the North.

The Pacific Coast Entertainer is the name of a new paper established in San Francisco.

Frederic Webber, late leading man of Gloriana, has returned to the city after spending several weeks with relatives in Cleveland, O.

Lydia Barry, the talented daughter of Billy Barry, the Irish comedian, is studying hard with a view to entering comic opera next season.

Miss Barry has sung ballads successfully in her father's company during the past three seasons.

"If you want a Date Book that is complete, useful and bound in durable leather, send 25 cents for The Dramatic Mirror Date Book. It covers two seasons and the ruling renders it convenient for all branches of the profession."

An Italian novelist is writing a book the heroine of which will be Madame Duse.

To Let.—The Boundary Line. Up-to-date comedy-drama. Ten characters. Address or apply to Albert Elery Berg, MIRROR Office.

TELEGRAPHIC NEWS

CHICAGO.

But Four Principal Theatres Open, Yet Judge Hall Hands Down Memoranda as Usual.

[Special to The Mirror.]

CHICAGO, July 1. But four of the principal downtown theatre are open now, and of these Mr. McKee's will close next Saturday night. The Columbia is booked to open on July 7 with a Summer run of Canary and Lederer's Merry World, for which the cheerful Mr. MacGeachy is here paying the way.

Of course the great attraction to-night was Trilby, with which Hooley's re-opened for the Summer. The house was sold out a day or two after the seat sale opened and a brilliant assemblage applauded Paul Potter's play and Manager Palmer's actors. Of these, of course, Mr. Lackaye made the great hit, repeating the wonderful success he made as Svengali in the East. The cast is an evenly-balanced one, and there is no doubt that Chicago will add largely to Mr. Potter's royalties (by kind permission of Du Maurier, the Harpers, and A. M. Palmer).

Speaking of Trilby, I am very glad to hear from Boston that Harry A. Smith, formerly Roland Reed's popular leading man, has made a hit as the Laird in one of the Brady companies.

Little Robinson Crusoe has settled into its prosperous run at the Schiller, and Manager Bowles has booked next season almost solid already. Foy, Miss Dressler, Miss Farrington, Frank White, Miss MacDonald, and the other principals have been signed for the road tour, which begins in September. The spectacle is to remain here all Summer. A new feature is the distribution of photographs of the principals at the Saturday matinees. Foy was the first given out, and the others will follow until the set is complete.

I begin to believe that Friday is a very lucky day. The Senate confirmed me as a justice on that day, and on last Friday I ascended "the bench" and tried my first case. The mayor has not yet appointed the police magistrates. I still have the good will of the profession. One of my repertory comic opera friends offered me a wig he had worn in Trilby by July 1 declined with thanks.

The revival of Ali Baba at the Chicago Opera House has been a great success, and the cast is the strongest it has ever had. Ezra Kendall is very funny in burlesque, and John Burke is immense. With George Honey, Arthur Dunn, Ada Deaves, Frankie Raymond, and Nellie Lynch they gave a splendid show, and Dangerfield's scenery is more effective than ever. Maud U'ner, the new prima donna, and Alene Crater, are both favorites.

Mrs. Hepburn Johns, wife of the popular dramatic editor of the Chronicle, has just recovered from a most serious illness, which will be gratifying news to her friends in the profession.

Advice to dramatic editors: If Captain Anson, the new actor, kicks against your decisions next season, either fine him heavily or send him to the bench. He is accustomed to it.

Impresarios Ben Giroux, George Irish and Billy Little took a repertoire opera company to Woodstock, Ill., for two nights last week, and returned on the train. Regards to John W. Dunne.

Fain's Siege of Vicksburg had a great opening Saturday night opposite the World's Fair site, and Manager Will M. Barry evidently represents a big winner.

Lackaye sent me a fine photograph of himself as Svengali last week, inscribed "S'help me, you Honor, I did not have it insured for its full value." Since he arrived out here in America, by the way, Mr. Lackaye has turned down his pants.

J. A. Fraser, Jr., has a new play on the stocks. It is called Open for Settlement. It will be produced at the Lincoln Theatre soon.

Frank Cushman, the old-time minstrel, joined the Ali Baba company to-night. And he did not sing "Hear dem Bells."

Manager George A. Fair is doing a great business at the Music Temple Roof-Garden, which is to be re-modelled and improved. John E. McWade, who made such a hit in his ballads, remains this week singing "Tommy Atkins," as he only can sing it, and the Carleton Opera company gives Charis Begin at Home.

That popular resort known as "The Chester," is proving a great Summer attraction, and the novel '30 Mining Camp is getting its full share of patronage.

Gustav Luder, of the Schiller, had a successful opening of his Summer night concert at Battery D last Saturday evening, with his fine band of fifty pieces.

Over at the Lincoln Park Pavilion, Adolph Liesegang leads another splendid band.

Billy Rice's Minstrels form the chief card at Frank Hall's Casino, and with the popular continuous performance crowd the house. The season closes this week.

The new and gorgeous buffet opened by Wagner and Hauschild, proprietor of The Dizzies, in the Chicago Opera House block, has been playing to "standing room" for a week.

Minnie Doyle, well known as a popular actress, who was the wife of Mr. Doyle, of the dramatic agency firm of Howard and Doyle, died here last week.

Yesterday James S. Hutton closed the Lincoln Theatre with two performances of Uncle Tom's Cabin. He has booked a fine line of attractions for next season.

Manager Henderson has engaged Vesta Tilley for next season and she will have a role in his burlesque.

This is the last week of The Cotton King at McVick's. Souvenirs will be presented the evening of July 4.

The houses all advertise extra matinees July 4.

Stricken Blind in the stock company's card this week at Hopkins', with Hill and Hull, Raymon Moore, and others in the vaudeville bill.

Kohl and Middleton have closed the Olympic for repairs, and will reopen it with a continuous show. Both of their seasons are doing well.

Tommy Dentier is still making engagements for his three theatres next year. "BUT" HALL.

BOSTON.

The Brigands and The Sphinx Own the Town — Benton's Theatrical Gossip.

[Special to The Mirror.]

BOSTON, July 1. Only two of the regular houses in Boston are open, and next week, when from 20,000 to 100,000 strangers will be in the city to attend the Christian Endeavor convention, one of these will be closed.

The novelty of the week is at the Castle Square, where The Brigands was successfully revived to-night for a week's production. The reduction in the price of seats was a great move, for the business had been of a record-breaking nature ever since the change went into effect.

This is the last week of The Sphinx at the Tremont and then New Yorkers will decide whether the place will share the fate of other Boston successes in the metropolis after the matinee on Saturday. Edwin Stevens was the host at a reception upon the stage and gave away souvenir chains. Special nights and attractive souvenirs will mark the closing week of the engagement.

The specialty bill at Keith's is unusually good this week.

Burlesque and variety continue to attract at the Palace.

The Floating Palace has a Fourth of July specialty bill.

This is the closing week of the promenade concert at Music Hall, and the season will close on Saturday with a deserved testimonial to A. Le Novellia, who has made a great hit as conductor.

Mighty Millions is the title of a new play which is to open next season at the Hollis Street on Aug. 26. The piece is by a woman well known in the literary world. The place is an attack on Ingolsollism. It has been read by a number of scholars here and they agree that its plot possesses tremendous strength and that its production will be sure to arouse great interest.

I wonder who on earth started that ridiculous story that the Ringling Circus came to Boston and failed to attract any attention and that the papers hardly had a line in them about it. There never was such perfect press work done in Boston as in connection with the Ringling Circus. Frank L. Perley with his tremendous hustling methods, surpassed himself here and for twenty-two consecutive days the Boston papers published the best matter that was ever prepared in advance of a circus here. There was not a day in which something new and attractive was not brought out, and as a result the Ringling show had the biggest business ever seen here. The unanimous verdict was that it was the best circus ever seen in Boston and coming directly after the Wild West it far surpassed the business at that show.

C. W. Coulstock has been in Boston visiting friends.

He has been for a visit to Joseph Jefferson at Buzzard's Bay, and he will return there late. His health is good, and he looks forward with pleasure to a return to the stage.

Edgar L. Davenport is negotiating with Richard Mansfield in regard to becoming a leading member of the company at the Garrick Theatre. By the way, Mr. Davenport will pass the Summer at Duxbury, which might be called Davenport's Retreat, as all the members of that talented family summer there.

Jessie Bartlett Davis, Eugene Cowles, George Frothingham, and all the best of the artists of The Bostonians, have been retained for that organization next season. Percy Weadon has been engaged by Frank L. Perley to go ahead of the organization and Charles R. Bacon, for seven years with Augustus Plou, will go with the company. By the way, a number of stories have been floating around in connection with a peculiar experience of Managers Barnabee and McDonald.

While in Boston a few nights ago they requested professional courtesies at The Sphinx. To the great surprise of theatrical people, they were curtly refused. Manager Harry Askin's explanation was that the managers of The Bostonians had been attempting to understand means to get Marie Millard to leave him to appear with them next year. The Bostonians emphatically denied the truth of this statement and declared that, on the contrary, Harrison Millard, the father of the fair prima donna, had been vainly endeavoring to get her a situation with them, and that at one time she was considering for second soprano roles, but that they did not desire her services now.

William Harris and his family have gone to Lake Marquette, Me., for a month. He will return to Boston on July 22 when May Irwin will begin rehearsing The Widow Jones. Peter F. Dailey will begin rehearsing The Night Clerk at the Hollis Street Aug. 12.

James Wilson, who was with The Girl I Left Behind Me last season, will play Lord Avondale in Burmah at the Boston. Cooper Cliffe, late leading man with Wilson Barrett, will be the Colonel Chandos in the same piece. Eugene Ormonde, who is always a favorite here, has been engaged for the part of Desmond O'Riord.

The bursting of a water main at the Castle Square on June 26 occasioned a little discomfort, and for a time James Duffy, the property man, thought that he might need a diving suit before he opened the trap into a sewer main to let the water escape. The accident happened in the subway connecting the Chardon Street extension with the Castle Square Hotel.

When John B. Schoeffel was in town last week he told his friends that he had secured a great French spectacular operatic production to open the Metropolitan Opera House, New York, in five weeks, beginning on Sept. 26.

Frank L. Perley tells me that he has engaged these artists to support Modjeska next season: W. S. Hart, Beaumont Smith, Howard Kyle, Wadsworth Harris, Anna E. Proctor, and Mrs. Sargeant and daughter. Modjeska will be a prominent feature in Modjeska's repertoire, together with an important Shakespearean revival. Three or four new plays are under consideration.

The Peck-a-Boo has been organized by theatrical people playing at the Palace. Its officers are: President, Phil Peters; Vice-President, Gus Milk; Secretary, H. A. Walters; Treasurer, Dolly Brooks. At the first meeting Harry Travis was wished bon voyage for his trip across the continent.

Circuses seem to be stranding everywhere in New England. The village circus, organized by Joseph T. Davis at Gloucester, collapsed at Essex before it had given a single exhibition. Tucker's "giant show" stranded at Snowhogan, Me., on June 20, and twenty of the men have gone to work building an electric road. H. B. Tucker, P. F. Shea, and John L. Russell were the managers.

Speaking of circuses, Lem Washburn had the agents of the Wyoming Wild West Show arrested in Rockland, Me., for covering the Washburn paper, but the Wyoming man gave bonds for his appearance at the ensuing term of court. One of the performers in the Washburn Circus put an attachment on the property, in Bath, Me., for salary due, but Mr. Washburn gave bonds in \$200 and was allowed to proceed.

Fanny Davenport's tour next season will have Gimmonds for its leading feature.

The Harry McGlenen monument fund now amounts to about \$1,700. Joseph Jefferson, a life-long friend of Harry, sent \$25, the maximum limit for contributions.

Harry Askin was thirty-one years old last Friday, and the members of his Sphinx company presented him with a solid gold pocket watch-box with a diamond set in it, and inscribed, "Manager Harry Askin, with thirty-one good wishes from his Sphinx company and friends, July 20, 1895."

John J. Graham will pass the Summer at the Wentworth, Newcastle, N. H., as usual.

JAY B. BENTON.

WASHINGTON.

Partners for Life at the National—A Diplomatic Composer—Note.

[Special to The Mirror.]

WASHINGTON, July 1. Henry J. Byron's Partners for Life preceded by the curtain-raiser, Barbara, by Jerome K. Jerome is the very palatable comedy bill of fare furnished to the patrons of the National Theatre Stock company to-night for the sixth week of the season. The production was elaborate, and the presentation throughout was studied with many points of excellence and strongly marked individual success went again on record. Manager W. H. Rapley has thoroughly equipped the theatre with the latest improved electric fans which gives great satisfaction to the large audiences present.

Hubbard Taylor Smith, or Hub Smith as he is familiarly known among his associates in the musical, song and operatic world, enjoys at present the proud distinction of standing first in the competitive examination conducted recently at the State Department for the selection of a consular clerk. This is the first time one of these desirable places has been filled in this manner, and our old friend of "Listen to My Tale of Woe" and the opera "Coronet and Coin" will be right in it. He will be stationed at Paris, France. At the same time his commission came from Gray Gables, signed by President Cleveland. A cablegram was received at the State Department announcing the death of the consular clerk at that point, which would terminate his immediate sailing for that consulate, which is a life position.

Mary Sanders, of the National Theatre Comedy company, has been engaged by Richard Mansfield next season for ingenue roles. Miss Sanders has been a prime favorite here for three seasons of Summer comedy, and deservedly so, as her work at all times has been artistic and original.

Washington Lodge of Elks are going prepared to make a great showing at Atlantic City during the coming Grand Lodge Session, July 9 and 10.

James Kearney and his wife, Anita Rothe, have been re-engaged for next season for Charles Frohman's Fatal Card company. Mr. Kearney will also act as assistant stage-manager.

Percy Winter, director of the National Theatre School of Acting, has just been noted in the Washington Court Journal as one of the landed gentry having acquired by right of purchase for the sum of \$2,000 the grant of certain parcels of land situated in the north grounds of the Columbian University, a valuable tract.

William H. Easton, formerly resident manager of the Bijou Theatre, under Harris, Britton and Dean management, controls all the land privileges, embracing amusements of all kinds at Colonial Beach this Summer.

JOHN T. WARREN.

ST. LOUIS.

The Black Hussar at Uhrig's Cave—Good Vaudeville Performances—Gossip.

[Special to The Mirror.]

ST. LOUIS, July 1. Last night ushered in the fourth week of Summer opera at Uhrig's Cave, where The Black Hussar was given with the following strong cast: Helbert, The Black Hussar, William Pruetie; Hackenback, Jerome Sykes; Piffow, Frank Deshon; Walderman, George Lyding; Thorilliere, William Steiger; A Prussian Officer, George Kunkle; Hellman, Tom Grant; Miffin, Ed Metcalfe; Barbara, Gertrude Lodge; Minna, Helen Bertram; and Rosetta, Tonia Hanlon.

The attractive vaudeville performances on the Union Trust building continue to draw fair audiences. To-night there is a change of bill with the following people: Lydia Yeaman Titus, Sisters De Forests, Siegfried, Peter Shaw, Frank Riley, Edward Latell, and E. A. Lefebvre. The resort is delightfully cool on hot Summer nights. The special matinees on Saturday afternoons for ladies and children are well patronized.

Terrace Park continues to do a good business under

the new management and the bill this week commencing to-night is a strong one.

Manager McHenry, of Uhrig's Cave, believes in celebrating the glorious Fourth in the proper manner, and has arranged a surprise for his patrons on that night. Of course, there will be fireworks, red lights, and plenty of noise.

The Midgley, who closed a two weeks' engagement at the Union Trust Building Roof-Garden, made themselves very popular during their engagement. On the last day of their engagement they gave a little dinner to Manager S. E. Taylor, Constans and Ida, Ed. Latell, and Lillian Ramsey. Later in the evening there was an impromptu gathering, and the same guests, with the addition of the orchestra were present. Speeches, toasts, dancing, music, songs and recitations being the order of the evening, and continued until a late hour.

William Steiger did some excellent work as the Said Pasha in the opera of the same name at Uhrig's Cave last week, it being the best part he has yet been cast for this season.

W. C. HOWLAND.

PHILADELPHIA.

Broad Street Theatre Closed—Barber of Seville and Nanon Lescant at the Grand.

[Special to The Mirror.]

PHILADELPHIA, July 1. The last nights of The Little Tycoon at the Broad Street Theatre are announced, and the production which has proved a success will be withdrawn July 6 as the theatre is to undergo re-decorating and other improvements.

Andrew Mack, who will star next season in Scanlan's play Myles Aaron, has been booked at the Park Theatre for a December date.

Hinrich's Grand Opera company is meeting with genuine success and profitable business. Barber of Seville and Nanon Lescant constitute the repertoire for the week. Signor Del Puente, Madame Kronold, and Del Papa are features.

Marie Ketchum has joined the little colony of old-time favorites at the Forrest House. Mrs. Ketchum was in the company of the Boston Museum stock company in ye olden times.

Henry P. Tissot, late lessee and manager of the Grand Opera House, has made an assignment for the benefit of his creditors. Tissot sustained a heavy loss by a continual run of bad business, compelling him to mortgage his splendid hotel adjoining the Park, and a few days ago, having his license refused, brought matters to a climax.

Thomas Kelly opens his season at the National Aug. 17 with The White Rat by Robert E. Stevens.

J. Fred Zimmerman and family, Samuel F. Nixon and family, and Dr. Getchell, the theatrical physician, sail for Europe on the Paris July 10.

The guarantee fund for the Hinrich season of grand opera to be given here next Winter thus far amounts to \$80,000. The time has now been extended to Aug. 1 with hope of raising the balance needed, viz., \$12,000.

The Chestnut Street Theatre is not being entirely re-seated, the seats being the ones lately used at the Empire Theatre.

S. FERNBERGER.

CLEVELAND.

Boccaccio at Hainthorn's—Lalla Rookh Provided with Fine Specialties—Items.

[Special to The Mirror.]

CLEVELAND, July 1. Boccaccio, which has been presented here many times, has never been more favorably heard than to-night, as sung by the Murray-Lane Opera company.

Marion Manola in the title role made a dashing young poet, J. K. Murray was heard to advantage as the Prince of Palermo, and Frank David as the copper had a chance to display his fine voice, while Oscar Girard's Lambertuccio was one of the funniest ever seen here.

The rest of the characters were in good hands. The Gardens were crowded by the usual fashionable audience in attendance at every Monday evening performance. Next week Nanon will be sung, with Clara Lane in the title role.

At the Lyceum Theatre, Baldwin and Young's company present for their fourth week's continuous performance the old-time drama, Ten Nights in a Bar-Room, with an unusually good cast. Wilson Day has been specially engaged to play the role of Joe Morgan, and was well received. The opening this afternoon was favorable for a good week's patronage.

John E. Brand, the well-known baritone of this city, has signed with Francis Wilson for the coming season. He joins Mr. Wilson in London the latter part of this month.

The many friends of Frank Beresford in this city, where he used to manage Jacobs' Theatre, were glad to learn through THE MIRROR of his good fortune in being again in harness.

Oscar Girard is showing his capabilities as a character comedian, and has taken a strong hold on the patrons of Hainthorn's Garden Theatre.

Lalla Rookh had a large opening last Tuesday evening, over five thousand people being attracted to Pains Amphitheatre. The ballet and specialties are very fine. This week the management offers extra attractions for the Fourth.

WILLIAM CRATON.

GREAT PRESS WORK.

The Boston newspapers, which for weeks sounded the praises of the great Ringling Brothers' Exhibition, have since the marvelous engagement of that show in that city, paid glowing compliments to F. L. Perley for his unparalleled press work for the Ringlings. The Boston Traveller says:

"There is press work and press work. I thought the depth had been reached when Frank Perley boomed Foy Davenport and Gimmonds so brilliantly and in such wholesale quantities last Winter. But he has been vanquished. This would ordinarily fret him, but as it is he himself who has been done by the vanquishing he is happy. The newspaper work for the Ringling Brothers show was certainly magnificent, and it seems impossible that better could be done. Certainly none its equal has ever been seen in this city. The Ringling Brothers owe much to him for their great success here, for he made the unknown known and made people believe the truth, often a difficult task. That the Ringling show was the best in the circus line ever seen here, Mr. Perley has added a great deal to his already fine reputation in this city for his work the past month. To overcome, as he did, the great opposition of the Wild West Show was a great feat."

And this is from the Boston Herald:

Mr. Frank L. Perley, who was the most popular press agent the Bannum and Bailey show ever had, with the possible exception of Dave Thomas, long since retired, has been representing the Ringling Brothers' show in Boston, and his work has surprised showmen and theatrical managers. It does not surprise newspaper men. They know that Mr. Perley can be relied upon; that his copy is interesting, well-written and properly prepared for the press. As an agent, he is energetic, enterprising and untiring, and as a private individual he is a cultivated, honorable gentleman. The contrast he makes to the old-time "hustler," with his bad cigars and worse English, has not a little to do with the amount of free advertising Mr. Perley manages to secure for the attraction he represents.

The Boston papers add little to what has long been known of Mr. Perley, who is one of the most alert, thoroughly reliable, indefatigable, original, courteous and popular men in the business branch of the amusement business.

AT THE BUSY AMERICAN.

Manager J. M. Hill was a caller at the American Theatrical Exchange last week at 9 o'clock in the morning. He was surprised to find the office already crowded with representative managers and the hum of the day's business begun. While Henry Greenwall talked with Mr. Hill, Mr. Seckind and John Warner were at work on the routes in the South of Abbey Schoeffel and Gran's attractions, while William H. Hayden, Stuart Robson's manager; John W. McKinney, manager for De Wolf Hopper; Edwin Warner, manager of the Hamilton's companies; John W. Slocum, manager of Richard Mansfield; J. J. Buckley, manager of Otis Skinner; were transacting business for their principals. The American Exchange is probably the busiest theatrical establishment in town, and Mr. Hill said that its business methods simplify booking so that the manager's work becomes comparatively easy. During the past week General Manager Sidney R. Ellis signed contracts for Modjeska, The Bostonians, Darkest Russia, Corinne, and Bonnie Scotland, and placed attractions with the Bowdoin Square, Boston, the Columbia, San Francisco, and the People's, Philadelphia, and in New York theatres.

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WHAT THEY THINK:

In Von Vonson.

Played John T. Holloway in Von Vonson so well that he was hissed by the gallery.—*Jersey City Evening Journal*, Sept. 11, 1891.

As John T. Holloway, the villain of the play, he presented his character with much merit.—*Omaha Daily Bee*, Jan. 21, 1895.

Jule S. Kusel is one of the new faces, and he shows improvement over the delineation of the part presented by his predecessor.—*Pittsburg Chronicle Telegraph*, Feb. 12, 1895.

The male portion of the support, with the exception of J. S. Kusel, cannot be said to be up to the mark.—*New Orleans Daily Item*, Oct. 22, 1891.

In Various Roles.

Mr. Kusel has an excellent singing voice in addition to being a versatile comedian.—*St. Louis, Mo., Chronicle*.

Mr. Kusel in support of Nellie McHenry as Nery Jake did excellent work.—*Rocky Mountain News*, Denver, Col.

With Jarbeau, J. S. Kusel as a dago did a neat bit of character acting in Starlight.—*Portland, Ore., News*, Dec. 26, 1893.

Mr. Kusel's introduction of the song, "He Was a Pal of Mine," was well rendered and elicited the applause of the audience.—*Salt Lake Daily Reporter*.

In the Showaway.

The work of Jule Kusel as Percy Ewart, the wild adventurer, was about the best thing in the play and was warmly greeted by his auditors.—*Toledo Daily News*, Dec. 26, 1893.

Jule S. Kusel is pleasingly "idiotic" as Percy Ewart, and his laugh is very infectious.—*Toledo Commercial*, Dec. 26, 1893.

Freeman's Railroad Ticket.

Jule Kusel, with a fine baritone voice, is one of the refined unusual features of the show.—*St. Louis Chronicle*, Nov. 15, 1894.

As the Italian Count in Fun on the Bristol, Jule S. Kusel was exceptionally good.—*Daily Tribune*, Salt Lake, Utah, Feb. 12, 1894.

In the Mountebank.

As the Count d'Arpignol, a court butterfly, Jule S. Kusel had but little opportunity of displaying his ability. The part, which calls for but little effort, proved one of the features through Mr. Kusel's excellent interpretation and bright originality.—*Jack Hirsch*, Denver Evening Times.

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The Vaudeville Stage

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The warm weather seems to have very little effect upon the attendance at Keith's, as the programmes are just as attractive now as they are during the winter months. The following people are in this week's bill which is headed by those marvellous acrobats on the wire, the Merris Brothers, who double all the famous Calcedo feats, and are remarkably graceful and skilful performers. George H. Wood, who used to play the Dandy Coon in Harrigan's comedies a few years ago, and has since been a comedy star in Australia, made his American reappearance, receiving a warm welcome. Tom Browne, the whistler, who was a feature of A Trip to Chinatown last season, and who can whistle two notes simultaneously, is another newcomer in the continuous performance field. Frank B. Blair and Edith Murilla reappeared in a new sketch, and Ryan and Richfield presented a fresh Irish sketch; Dillon Brothers, parody singers; the Metropolitan Trio in their musical comedietta; Brown Brothers, expert dancers; Stinson and Merton, in The Insurance Agent; Van Leer and Barton, eccentric comedians; La Moyné Brothers, comic bar performers; Burns and Cookley, in a black-face sketch; Romano Brothers, head to head balancers; Carlisle's trained dogs, and Jeanne Graves, ballad singer, are other features of the bill.

Koster and Bial's Roof-Garden.

The Roof-Garden at Koster and Bial's is a favorite resort on hot nights; the performances are always good and if there is a breeze stirring, it is sure to find its way into the Garden. Last night's bill included Marietta and Beloni, with their flock of trained cockatoos: first appearance in America; Frank Latona, the musical tramp; Clarine Agnew, an eccentric dancer, and Katherine Giles, in a club swinging act. Dr. Leo Sommer's Hungarian Gypsy Orchestra; J. W. Ramspey, "the ruler of New York;" the three Merrillees Sisters, in new songs and dances; Conroy and Fox, Irish comedians; M. Ganiwet, the funny Frenchman, in a new series of character impersonations; Prince Kokin, a Japanese juggler, and Egger-Rieser troupe of Tyrolean singers and dancers. The open-air promenade fifteen feet above the roof-garden proper is a very attractive feature.

Madison Square Roof-Garden.

The bill on the Madison Square Roof-Garden is even more attractive than last week's. Among those who are appearing this week are: Sonorita Tortajada and troupe; Edwin Benetto, the world's greatest contortionist; James F. Hoey, Watson and Hutchings, German comedians; Three Sisters Don, in a potpourri of songs and dances; Haines and Pettigill, with a collection of witticisms; Press Eldridge; Grant and Norton; Burt Haverly and Frank M. Wills, in an original specialty; Emma Krause, descriptive vocalist; Typical Trio, electrical musical novelty; and Ida Howell, America's star soubrette. The Sunday night concerts continue to be well attended.

Proctor's.

The bill at Proctor's this week is headed by Will H. Fox, who has just returned from a successful trip to 'Prisco. He has picked up a few new tricks in the West, which are as amusing as anything he has done. The others on the bill are:

Eldora and Norine, jugglers; the Fenton Brothers, comedians and dancers; the Clifflin Sisters, singing duo; the Fred Warren Black-Faced Music Trio; Henrietta Rosch, electrical dancer; John Sheehan, Celtic comedian; Jessie Herworth and Zella Clayton, serio-comic; the Carricks in After the French Ball; the German Rose, a liputian soubrette and musician; Frank B. Morton, an eccentric musician; Walton and Verner, and the Jingle Brothers as the Squashville Sports.

Casino Roof-Garden.

The Casino Roof-Garden is now kept open until one o'clock, and the crowd remains as long as the performance keeps up. This week's bill is very attractive. Lottie Gilson is still the star attraction, and among the others who appear are Annie Hart, Alice Raymond, Smith and Cook, the Quaker City Quartette, O'Neil and Sutherland, Ethel Irene Stewart, Bella Black, Lizzie Daly, Nina and Burns, Laura Wainford, Bertie Crawford, Alonso Hatch, Grant Goggin, Davis and Grant, and the Leigh Sisters in their sensational Trilby dance.

American Theatre Roof-Garden.

The four Trilby dancers, who made such a hit last week, have been retained, as have also Al. H. Wilson, and Paulo and Dika. The other performers are Gilmore and Leonard, Lina and Vani, Richard Carroll, Nellie Seymour, Watson and Rita Durand, Dupree, and others. The attendance so far has been highly satisfactory, and Manager McDonough's smile is accordingly expansive.

Central Music Hall.

At the Central Music Hall this week the following artists are in the bill: Magee and Crimmins, eccentric comedians; Nelson and Milledge, in their original sketch, "Gloss Put in;" Rowe and Rentz, Charles F. Galletti and his trained monkeys, the Elinore Sisters, Dorothy Drew, De Camo, juggler; Marguerite Newton, and Murray and Alden.

TRIED TO KILL HIS WIFE.

Thomas Ardell, a variety actor, who was performing at Governor's Concert Hall, Atlantic City, was arrested in that place on Sunday last on a charge of attempted murder, his wife being the victim.

Ardell quarrelled with his wife, on account of Thomas Reagan, also a variety actor. The neighbors heard a fierce struggle, but after a few minutes all was still. Two hours later the woman was found on the sidewalk, in front of Cusken's drug store, on Atlantic Avenue, lying in a pool of blood.

She was taken to the hospital, where it was found that her right hand had been almost severed from her arm.

When she recovered consciousness she said that her husband had tried to brain her with a heavy water pitcher, and that in warding off the blow the vessel had struck her wrist and broken, a jagged piece cutting her. She had started to run for the drug store, and had fainted at the door from loss of blood.

Ardell was found in bed by the police, with the broken pitcher beside him. He was held without bail.

Black America.

Nate Salisbury announces that, owing to contracts made in the Spring, the Black America will remain only two weeks longer at Ambrose Park, when it will move on to conquer other cities.

A BROOKLYN FIASCO.

The Prospect Casino, which is on Flatbush Avenue near Malbone Street, Brooklyn, was the scene of a lively row the other night, in which several variety performers participated.

The proprietor of the place is Charles J. Kurth, a lawyer. He disappeared a couple of weeks ago, since which time no salaries have been paid. The manager, Charles H. Murray, was surrounded by the members of the company on Saturday night. They demanded salaries in a most emphatic way, and Murray was kept busy explaining that his treasurer, one F. Depew, had disappeared an hour before with the entire receipts, and that consequently the "ghost" would be unavoidably absent.

Then the trouble began, and while it lasted Murray felt very uncomfortable. Maggie Morris and Maud Mymig, singers and dancers, spoke their minds freely. Miss Morris threatened to have the hall boycotted by the union and an exhibitor who could get the balance of everything but his wages threatened to clean out the place and do several other disagreeable things, but was finally pacified with a \$5 bill, which was furnished after a struggle by Albert Buntle, the owner of the hall.

It is said that the stage hands, bill-posters and other attaches are still clamoring for their money and that a Flatbush printer has a bill for \$75 against the management for programmes.

A DANGEROUS ACT.

Kitty Clements, who does a tough girl act which ends with a burning rope dance, and who was at the West End Casino, Coney Island, last week, came near being the cause of a big conflagration at that gay seaside resort on last Thursday night.

As Miss Clements finished her dance, she threw her skipping rope into the wings, where the property man was supposed to be waiting for it with a wet blanket, with which to smother the flame. He was not there, and of course the scenery was on fire in a moment. The audience took to their heels, while Manager Healey attached the stage hose to the hydrant, and began playing on the flames, which were extinguished after fifteen minutes' hard work. The damage was about \$500.

This fire rope dance is very dangerous. Several fires have resulted from it, and six months ago in New Brunswick, Miss Clements herself was almost burned to death while performing the dance. The rope caught in her dress and she was instantly enveloped in flames. It was five weeks before she left the hospital. They say a burnt child dreads the fire, but this doesn't seem to be true in Miss Clements' case.

C. B. CLINE.

Herewith is presented a likeness of C. B. Cline, the popular manager of Koster and Bial's Music Hall. Mr. Cline was born at Victor, N. Y., Sept. 19, 1868. His connection with the theatrical profession began in 1880, when he was treasurer of Joseph Jefferson's company, that comedian then being under the management of C. H. Thayer. Mr. Cline next took a position with the Redpath Lyceum Bureau, of Boston, where he remained one year, after which he became connected with the Artists' Guild Bureau, which managed the Remenyi concerts and other big attractions.

In 1885 Mr. Cline came to New York, and was engaged by Daniel Frohman as treasurer for one of his road companies. During part of 1884 he acted as representative for Katherine Rogers, and then joined forces with C. D. Hess, with whom he remained for two seasons, as business manager of the Hess Opera company, which made a tour of the principal cities of Mexico. During 1887 Mr. Cline managed a series of Summer concerts in Chicago for John A. Hamlin and C. D. Hess. In 1889 he and Hess opened a dramatic bureau in Chicago.

In 1890 Mr. Cline secured A Bunch of Keys from Frank W. Sanger and toured the country with it; at the close of the season he took a position with David Henderson, acting as general representative for that busy manager. During 1891 he managed the tour of Carmencita, at the conclusion of which he assumed the business management of Koster and Bial's, which position he has filled ever since to the entire satisfaction of the proprietors and everyone who has any business connection with the firm.

Mr. Cline is a polished, genial gentleman, a conscientious, hard worker, and a good deal of the present success of Koster and Bial's is due to his untiring energy and hustling ability. Mr. Cline started on a well-earned vacation this week, and expects to return in August with a big stock of health, which will enable him to face next season's work with confidence.

A NEW SCHEME.

The Vaudeville Exchange Company (limited) H. Brunelle manager), which takes care of the bookings for Proctor's theatres, will start a new venture next season. The Exchange will control the entire time of ten or twelve good acts, guaranteeing the performers an entire season's work, part of which will be in the theatres under Mr. Proctor's direction, and the rest in other houses which can only obtain these artists by applying to the vaudeville Exchange company.

Among the performers who have already been secured are Watson and Hutchings, The Sisters Don, Ward and Curran (the two Clippers), Lydia Dreanna, the female ventriloquist, Daisy Mayer and her pickaninnies, and a few others, who will be announced later.

Managers of combinations are feeling a trifle uneasy about this new move and will watch its development with the greatest possible interest.

AN OPENING POSTPONED.

The Bohemia Roof-Garden at Broadway and Third Street, which was to have been opened by Levenson and Steinrich last evening, has been indefinitely postponed.

The building department has refused to issue a license for the alterations necessary to convert the roof of the building into a garden.

Mr. Levenson was in a very disturbed state of mind yesterday. He complained bitterly of his treatment at the hands of the building department, and said that he was afraid his scheme was being opposed by some of the older and more influential managers. Levenson

and Steinrich are under heavy expenses, as they have signed a lease of the premises, from July 1, and had already engaged some expensive specialty performers, who will have to be paid whether they work or not.

ONE OF A CLEVER THEATRICAL FAMILY.



Photo by Sarony.

LYDIA YEAMANS-TITUS.

To no one on the stage at the present day does the term "cute" apply so well as to Lydia Yeamans-Titus, who was at Keith's Union Square Theatre a short time ago.

Every soubrette in the country considers herself "cute," and one in particular has gone so far as to advertise herself as being "cute, cunning and curly." No one who has seen the performance of Lydia Yeamans-Titus will deny the fact that "cute" is the only word which will adequately describe her.

When she appears as the baby, and with a fidelity to life which is simply marvellous, sings those charming little songs, with all the quaint little inflections and gestures one might expect from a precocious tot who has seen but a few Summers, everyone in the audience who takes the slightest interest in child-life is interested, and the songs have to be repeated again and again, until the clever entertainer is obliged to stop from utter weariness.

Lydia Yeamans-Titus is a daughter of Mrs. Annie Yeamans, whose work with Edward Harrigan has made her world-famous; she therefore comes naturally by her talents, which have won fame and fortune for her both in Europe and America.

Mrs. Titus is assisted in her performance by her husband, F. J. Titus, whose clever accompaniments on the piano have helped materially to enhance his wife's reputation. She renders her songs in such an original way that it is next to impossible for an orchestra to follow her, and as it would take too much time and trouble to rehearse orchestras so that they would render her proper support, she prefers to depend upon the deft fingers of Mr. Titus, and the result is highly satisfactory.

Mrs. Titus may go on the road next season in a musical comedy, but as yet no definite arrangements have been made.

VERY INTERESTING.

PROCTOR'S THEATRE,
NEW YORK, June 28, 1895.

To the Editor of The Dramatic Mirror:

Sir—I find the new vaudeville page in THE MIRROR extremely well written and very interesting. The growing importance of vaudeville as a popular factor in the public's entertainment quite justifies, I am sure, the attention your paper is devoting to it.

Very truly,

F. F. PROCTOR.

PERUSED WITH PLEASURE.

KOSTER AND BIAL'S MUSIC HALL,
NEW YORK, June 29, 1895.

To the Editor of The Dramatic Mirror:

Sir—I have perused with great pleasure, the pages in this week's MIRROR devoted to the vaudeville stage, and I must congratulate you on the fine start you have made in this new direction.

Vaudeville is becoming more and more popular every year, and it is proper that THE MIRROR should devote some of its space to the news of the vaudeville artists and theatres as well as to the people in the dramatic branch of the profession.

Wishing you every possible success in your venture, I am sincerely yours,

C. B. CLINE.

WILL BECOME THE RECOGNIZED ORGAN.

CASINO, NEW YORK, June 29, 1895.

To the Editor of The Dramatic Mirror:

Sir.—If you continue as you have begun there is no doubt that THE MIRROR will become the recognized vaudeville organ of the country.

Yours truly,

JAMES L. LEDERER,
Manager Casino Roof-Garden.

WORTHY OF COMMENDATION.

ARMSTRONG'S THEATRICAL EXCHANGE,
NEW YORK, June 29, 1895.

To the Editor of The Dramatic Mirror:

Sir.—The innovation evident in this week's issue of THE DRAMATIC MIRROR is one worthy of commendation, and I trust that THE MIRROR will continue to give recognition to the vaudeville branch of the theatrical profession, which, from the present popularity of that class of entertainment, it is certainly entitled to.

Very truly yours,

JAMES J. ARMSTRONG.

WILL UNDOUBTEDLY SUCCEED.

PACKARD'S EXCHANGE,
NEW YORK, June 29, 1895.

To the Publisher of The Dramatic Mirror:

Sir.—I note with pleasure that THE MIRROR is devoting space to the vaudeville branch of the profession which is fast becoming an important factor in the dramatic field.

THE MIRROR rarely allows the grass to grow and this venture will undoubtedly meet with the success it deserves.

The vaudeville department which I have opened is flourishing and I expect soon to open a London branch. With best wishes, I remain,

MRS. PACKARD.

BRIGHT, NEWSY, CRISPY.

AMERICAN ROOF GARDEN,
NEW YORK, July 1, 1895.

To the Editor of The Dramatic Mirror:

Sir.—I wish to congratulate you on your new vaudeville page. It is an important feature of THE MIRROR, bright, newsy, and crispy, and deserves the support of all interested in that branch of the profession.

Very truly yours,

J. M. MACDONOUGH.

Manager James Lederer, of the Casino Roof-Garden, states that O'Neill and Sutherland, who are now performing there, have been engaged to appear with The Merry World next season, and that they will play only two weeks with the Irwin Brothers' company. J. J. Armstrong, who signed them with the Irwin company, emphatically denies that they were to appear in The Merry World, and states that if they had any intention of backing out of their contract with him, he would do everything possible to prevent them from doing so.

ITEMS OF INTEREST.

A. Paul Keith, of R. F. Keith's forces, who is now touring Europe in company with Mr. Keith's general manager, E. F. Albee, has booked three important engagements for Mr. Keith's houses next season. Two of the novelties are said to be original and sensational. Young Mr. Keith has also booked the famous Nemedo Brothers, who do an act somewhat similar to that of Hill and Hull, except that there are three of the Nemedos. They have made a marked success in Paris and London, and are signed for the Keith circuit for three months. Their debut will occur at Mr. Keith's Union Square Theatre in about three weeks.

"I am glad to see that the variety stage is being elevated," said Nat Haines as he was being carried up in the lift to the roof of Madison Square Garden one night last week to give his new sketch, "A Bunch of Guff," with his partner, Joe Pettigill, and the elevator man stopped the carryall with such a sudden jerk that Haines says he felt as though his heels had come straight up through his body and knocked against his back teeth.

K. Okabe's Royal Japanese Troupe have just arrived from Japan. There are fifteen performers in all, and they give an entirely new entertainment. They open with Cosgrove and Grant's Comedians in The Dazzler.

Kennedy and Lawrence, mind-readers and thought transference experts, will arrive soon from Germany. They will fill a three months' engagement at the Orpheum, San Francisco.

Marlo and Dunham have again joined forces, and will be a strong feature with F. Ziegfeld's Trocadero Vaudeville next season.

There is a rumor that Gouget, the bicyclist, has joined Wilnot, and that they will do an entirely new act together next season.

Terrace Park, St. Louis, has gone into the hands of a receiver. Most of the artists who were performing there lost two weeks' salary.

The Montrose Troupe, seven acrobats, will begin a long engagement on the Keith circuit in the latter part of September.

Conway and Leland, the monopedes, left for England on Saturday to fill a fourteen-weeks' engagement with the Moss and Thornton Troupe.

Bunth and Rudd have signed with Cosgrove and Grant for next season. They will be the special features of a play which is now being written.

There is a rumor to the effect that F. F. Proctor has engaged the Muenstedt-Colhris Troupe for next season. There are nine in the company, all Germans of small stature, and they can give a varied performance, lasting from two to two and a-half hours.

Omene, the Oriental beauty, who dances the dance that is done more with the body than the feet, has been engaged by Sam Devere for next season.

Gustave Walters, manager of the Orpheum Circuit, has bought the Curtis Street Opera House in Denver. He is negotiating for a house in Kansas City, but has not as yet secured it.

James Fenyesy, proprietor of the People's Theatre, Cincinnati, is in town looking attractions for next season.

Paulo and Dika made a big hit at the American Theatre Roof-Garden last week, and have been re-engaged.

O'Brien and Redding have made quite a success at the Palace, London.

Delaur and Debrimont are filling an engagement at Sohier Park, Montreal.

Raymond Moore is filling several engagements in the West. He will spend several weeks at Hopkins' Theatre, Chicago. His new song, "Eileen Aroon," the words of which are taken from Gerald Griffin's poem, is likely to prove a great success.

Joseph Lajoie, director of Sohier Park, Montreal, is in town securing artists. He does all his booking through James J. Armstrong's agency.

The Marvelous Eugenes have been exclusively engaged by F. F. Proctor for a twelve weeks' season, beginning in December, 1896. Mr. Proctor is the only manager in America who is booking so far ahead.

The Sisters Don are rehearsing a new bicycle song which has just been sent them from London. Very fetching bloomers will be worn by the sisters while singing it.

Princess Dolgorouky has made a big hit at the Masonic Temple Roof-Garden, Chicago. She has been engaged by Hopkins for two weeks, beginning on Aug. 18.

Herbert and Lane, who were recently enjoined from using the name of Wilnot, pending the settlement of the case of Wilnot vs. Herbert, have joined a circus for the Summer.

Stelling and Ravel, the comic bar performers, left on Saturday last to fill a long engagement at the Alhambra, London. They will not return for some months.

Mile. Bologna arrived in New York a few days ago from London with her troupe of trained cockatoos. After a three-months' stay at Koster and Bial's, she will go on the road with Weber and Fields.

The wife of Don Juan A. Caicedo presented him with twins a few days ago. It is needless to say that if they are anything like their papa they are bouncing babes. Caicedo is thinking of booking them for the season of 1916-17 in a double slack wire act. The Don will begin an engagement over the Western Street Railway Circuit on July 21.

Shen's Music Hall in Buffalo has been closed on account of the hot weather. Buffalo will have its first roof-garden next Summer, as it has been found impossible to keep the theatres open with profit, no matter what cooling devices are used.

The Athos Family of acrobats are now in England. They will probably be here in September.

The Elliott Family, who did a musical act at the Madison Square Roof-Garden last week, were formerly bicyclists.

Al. Meers, of Meers Brothers, won a bet of \$800 (which he has not as yet collected) on Sunday, June 24, by riding to Philadelphia on a bicycle inside of twelve hours. He went the distance in eleven hours and twenty-five minutes; resting one hour and forty-five minutes on the way. As he was not playing that week, his muscles had ample time to get back to their slack-wire form.

The Zahn Trio, bicyclists, are coming here in September. They will open at Proctor's Pleasure Palace in Fifty-eighth Street.

The Meers Brothers, after a three weeks' rest, are performing at Keith's. They will be in Philadelphia next week.

Louis Leon Hall, of Troy, N. Y., an impersonator, was in town last week.

Gus Schilke has been engaged as ballet master for Rice's 1895 company at Manhattan Beach this Summer, and also for next season.

The Zowarows, the aerial artists, will give an exhibition in Warren Park, Wausau, Wis., July 4.

The three sisters Hawthorne have had in preparation for some time an original act, which they will present for the first time in New York at Koster and Bial's on July 22. Their entrance is made on bicycles, and their costumes, consisting of tight-fitting bloomers and jackets, are said to be unique. The songs are new and tuneful.

J. Melville Janson, comedian, will represent Branch 119 of B. P. O. Elks at the coming meeting of the Grand Lodge at Atlantic City.

Harriett Vernon sailed for England on Saturday to fill several London engagements. She will probably return in March of next year.

The Trilby dance on the American Roof-Garden last week was performed by Bessie Clayton, Ella Kittson, Clarence and James Kiernan. The women appeared in the last half of the dance in short skirts and bare legs.

By arranging and numbering the seats on the roof at Koster and Bial's, the same as in the theatre, the management is enabled to transfer the audience satisfactorily in a very short time in case of rain.

Margaret Frazer created a sensation at the Madison Square Roof-Garden by her dancing.

A negro named Peter Margo raised a disturbance at the performance of Black America last Saturday evening. He claimed that his race was being burlesqued in the cake walk, and made such a fuss that it took the united efforts of several policemen and a number of the performers to subdue him.

Richard Hyde, of the well-known theatrical firm of Hyde and Behman, has built a new summer home on the South Country road in Ray Shore, L. I., overlooking the Great South Bay. The interior is finished in hard woods, elaborately designed and tastefully carved. The house is three stories high, the second and third stories being divided into chambers, with a private bathroom to each. Clarence K. Birdhall is the architect.

Guo Hui has secured through his agents in Europe an aerial act which has been one of the sensations of the year across the water. The performers are Ani and Ino, and they give a startling exhibition, finishing with one riding a bicycle which has a trapeze attached, or a wheel, while the other performs on the trapeze. This act is new to America. Hill's company are booked at some of the leading opera houses, as he will be specially next season of playing the better class of the opera.

ENGLEWOOD, ILL.—Messrs. Wallace and Constantine have taken the Linden Theatre, which has been closed for about a year, and are decorating throughout; will replace the old chairs with plush ones.

Dublin, Henry	Luderman and Co.	Stoyles, G. A.
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Ferree, Owen	Mawson, E. R.	Warrington, Mr.
Fey, Frank H.	McDowd, Dudley	Webb, Ed.
Fitzgerald, J. Circus	McIntosh, J. L.	Wentworth, Nick
Ellner, John A.	McDonald, Frank	Williams, A. O.
Francis, Billy	Monroe, Robt	Wheeler, Punch
Fraser, R. W.	Mack, Andrew	Woods, D. H.
Ford, Clint G.	Martin, J. I.	Walters, Jules
Ford, Hugh	McMonough, Harry	Westfall, Robt
Fennema, W.	Mally, Wm. L.	Warner, John
Floyd, W.	McCaull, C. D.	Ward, A. D.
Freemont, Charles	Matthews, Jas. P.	Wilson, Edw. T.
Fuey, Henry	Middlebrook, W. H. W.	W. —
Fugate, Sam	Murphy, Jon	White, E. C.
Field A. G.	Myers, Wm. A.	Williams, J. Circus
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Graham, Chas. J.	Nixon and Zimmer-	Vale, Chas.
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LITTLE TVCOON: Philadelphia, Pa., June 3—*indefinite*.
LITTLE ROBINSON CRUSOE: Chicago, Ill., June 8—*indefinite*.
MURRAY-LANE OPERA: Cleveland, O., June 10—*indefinite*.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on, or before that date.

ADA REHAT (Augustin Daly, mgr.): London, Eng., June 25—indefinite.
 BAILEY AND GRAY: Anna, Ill., July 1-6.
 BALDWIN AND YOUNG'S COMEDY: Cleveland, O., June 30—indefinite.
 COTTON KING (W. A. Brady, mgr.): Chicago, Ill., June 3-July 6.

CURTIS AND STONE'S: Buffalo, N. Y., July 1— indefinite.
DAILEY STOCK: San Francisco, Cal., June 10-July 6.
ELLINWOOD'S PLAYERS: Garbanoque, Can., July 1-6
FLORA STAMFORD: Winsted, Conn., July 1-6.
FRAWLEY STOCK: San Francisco, Cal., June 3— indefinite.
FOOT'S STOCK: Baltimore, Md., June 3— indefinite.
GUYVEN-NEIL STOCK: St. Paul, Minn., June 17— indefinite.
HOYT AND SHANNON'S PLAYERS: Greenwich, N. Y.

JOEY AND SHANNON'S PLAYERS: Greenwich, N. Y., July 4.
 MONTY AND THE COMEDIANS: Mandan, N. D. July 1-3, Dickinson 4-6.
 JACK FOWLER: Pipestone, Minn., July 1-6.
 J. C. ROCKWELL'S: Calais, Me., July 1-6.
 KEMPER STOCK: Kansas City, Mo., May 14— indefinite.
 LEONARD GROVER: Portland, Ore., June 10— indefinite.
 LYON AND GRUNEWALD'S STOCK: Quebec, Can., June 17— indefinite.
 MARBLE THEATRE: New Paysonville, Minn., Minn.,

July 1-6.
MALONEY'S WEDDING: Stillwater, Wis., July 2, Hudson 3, Winona, Minn., 4.
NATIONAL STOCK (Petty and Allen, mgrs.): Little Rock, Ark., June 24— indefinite.
NATIONAL THEATRE STOCK: Washington, D. C., June 24— indefinite.
RUSSELL-PATTON'S COMEDIANS: Keeseville, N. Y., July 1-6.
SHERMAN AND ECHOLS: Clayton, Ill., July 1-6.
TWO JOHNS: Red Wing, Minn., July 2, Wabasha 3, East Claire, Wis., 4, Black River Falls 5, Sparta 6.
THE BURGLAR (A. Gordon Robinow, mgr.): Mani-

THE OLD HOMESTEAD (E. A. McFarland, mgr.): San Francisco, Cal., June 24-25, Oakland, Cal., Santa Cruz, June 26-27.

TRILBY (A. M. Palmer, mgr.): Chicago, Ill., July 1-indefinite.

TRILBY (A. M. Palmer, mgr.): New York city April 15-indefinite.

WALTER SANFORD'S STOCK: San Francisco, Cal., June 3-indefinite.

WILLARD AND GLEASON: Ticonderoga, N. Y., July 1-6.

WORK AND WAGES: Cedar Rapids, Ia., July 1-6.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr.): Chicago, Ill., May 20— indefinite.
AMERICAN OPERA: Milwaukee, Wis., June 10— indefinite.
ANDREWS' OPERA: Richmond, Va., June 10— indefinite.
ARIEL OPERA: Peoria, Ill., July 1— indefinite.
CASTLE SQUARE OPERA: Boston, Mass., May 6— definite.
FERRENCY OPERA: New York city May 14-16.
HOLMES-ROBINSON OPERA (Charles G. Amsden, mgr.): Wilmington, Del., June 23— indefinite.
HITCHCOCK'S OPERA: Philadelphia, Pa., June 17— indefinite.
IOWA STATE BAND (Frederick Plimney, manager): Cleveland, O., June 30- July 15.

nite.
PYKE OPERA: Salt Lake City, Utah, May 30— indefinite.
ROBINSON OPERA (Eastern; Frank V. French, mgr.):
Lancaster, Pa., June 2-Sept. 1.
ROYAL HUNGARIAN GYPSY BAND: Grand Rapids,
Mich., July 15-16.
SOUSA BAND (D. Blakely, mgr.): Manhattan Beach,
N. V., June 15-Sept. 3.
SALT LAKE CITY CONCERT CO.: Fort Collins, Col.,
July 2; Greeley 3, Cheyenne, Wyo., 4, Laramie 11,
Rawlins 6, Rock Springs 7, Evanston 8, Ogden
Utah, 9.
THE SPHINX: Boston, Mass., May 27-July 6, New York
city 8— indefinite.
THE MENNY WORLD (Canary and Lederer, mgrs.):
New York city June 8-July 5, Chicago, Ill., 8— indefinite.
THRILLER: New York city June 3— indefinite.
WILDER OPERA: St. Paul, Minn., Jan. 1— indefinite.

AL. G. FRIED'S MINSTRELS: Columbus, O., July 4
Adrian, Mich., 8, Jackson 9, Mt. Clemens 11
CANADIAN JUBILER SINGERS: Gothen, Ind., July 3,
Elkhart 57
HALLARD AND DONNELLY'S MINSTRELS: Brownville
Me., July 2, Houston 3, Presque Isle 4, Caribon 1
St. Fairfield 4
HARRY & LEONARD'S MINSTRELS: Leesburg, Va.
July 4, Hamilton 3, Round Hill 6
LONDON BELLERS (Sydell's): Chicago, Ill., June 11
July 6
MASON FAMILY: West Mills, Me., July 2, Fairbank
3, Milton 4

BARNUM AND BAILEY'S: Greenville, O., July 3, Warren 4, Alliance 5, Mansion 6.
HUNTING'S: Perth Amboy, N. J., July 3, Ashbury Park 4, Barnegat 5, Hammondton 6.
LA PHARE'S: Eaton Rapids, Mich., July 3, Lansing 4, Albion 5, Jonesville 6.
RINGLING BROTHERS': Webster Mass., July 2, Norwalk Conn., 3, New Britain 4, Ansonia 5, Bridgeport 6.
TAYLOR'S: Haven 3, Springfield, Mass., 4, Holyoke 5, Athol 12, Fitchburg 13, Worcester 14, Palmer 16, Pittsfield 17.
SAM DOCK'S: Mexico, Pa., July 2, Van Wert 3.
SELLS' BROTHERS': Glens Falls, N. Y., July 2, Plattsburgh 3, St. Albans, Vt., 4, Barre 5, Burlington 6.
SAUTELLE AND EVERTS': Sandy Hook, Conn., July 2, Seymour 3.
WELSH BROTHERS': Williamsport, Pa., July 1-3.
WELACK'S: Wichita, Kans., July 3.
W. H. HARRIS: Allegheny, Pa., July 2, 3, Carnegie Steubenville, O., 3, Newark 6.

BUFFALO BILL'S WILD WEST: Lowell, Mass., July 2, Nashua, N. H., 3, Concord & Manchester 5, Lancaster, Mass., 6, Haverhill & Salem 9, Gloucester 11, Lynn 11, Portsmouth, N. H., 12, Rochester 13, Biddford, N. H., 15, Lewiston 15, Waterville 17, Bangor 18, Augusta 19, Portland 20.
BLACK AMERICA (Nate Salisbury, mgr.): South Brooklyn, N. Y., June 3—indefinite.
BARTHOLOMEW'S EQUINES: Chicago, Ill., June 16—indefinite.
GENTRY'S EQUINES: Pueblo, Col., July 2-8, Colorado Springs 10-12, Trinidad 13-15.
MILLIE CHRISTINE: Portland, Ore., June 17-July 6.
NATIONAL SPECTACULAR CARNIVAL (Edward Holm, mgr.): Springfield 0, July 2, Urbana 4, 5.
PROF. UNDERWOOD: Muncie, Ind., July 3, 4, Alexandria 5, 6.
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concerns that cannot keep up in the March of Progress, and disdainfully holds in contempt the ridiculous, ill tempered, undignified, fear begotten, whimsical prattle of disgruntled, outclassed, overshadowed and overwhelmed would-be rivals. Captivated Boston and all New England add the most unqualified endorsements to the flattering declarations of Chicago, St. Louis and the West. Pronounced everywhere the greatest, biggest and best amusement enterprise ever organized.

Packed houses day and night. Turning away thousands in Boston, and by its matchless and mighty march overshadowing all previous records of big business, great financial returns and public endorsement.

Read the Opinions of the St. Louis Dailies on the 12 Performances Given Under Canvas During the Month of May, in the Great Metropolis of the Southwest.

(Daily Globe-Democrat, May 7.)
No such realization of the evolution of the circus has ever before visited St. Louis.

(Daily St. Louis Republic, May 9.)
Ringling Brothers' Circus performance is easily the best ever seen in St. Louis.

(St. Louis Post-Dispatch, May 7.)
The greatest and best that has ever exhibited in St. Louis.

(Evening Chronicle, May 10.)
Ringling's Circus has emphatically stamped itself as the best ever seen in St. Louis.

(Evening Star-Tribune, May 11.)
The Ringling Brothers' show is acknowledged to be the best.

Opinions of Indianapolis, Detroit and Toledo Papers.

(Indianapolis Journal, May 11.)
"At both afternoon and night performances every seat under the big canvas was taken, and the management could not expect anything more than that."

(Detroit, Mich., Evening News, May 27.)
"The best ever in Detroit."

(Detroit Evening Journal, May 27.)
"The circus proved to be the best ever seen in Detroit. The Chicago, St. Louis, and Indianapolis papers have already said as much of it when it was seen in those cities."

(Toledo, O., Sun, May 28.)
"At least 20,000 people attended the Ringling Brothers' Shows yesterday. The show was the best that has ever visited Toledo."

Now England Endorses the Verdict of the West.

(Providence News, June 10.)
"The Ringling Brothers' Circus is a revelation throughout, the best that ever came to Providence. They may come again and go away with a stock of similes that will make the ticket wagon groan again with that tired feeling evoked by an overplus of weighty and substantial arguments on the silver question."

(Providence Telegram, June 10.)
"Ringling Brothers' aggregation of wonders drew immense crowds. It is essentially a clean and complete circus and well merits the distinguished approbation accorded to it by the Chicago, St. Louis, Indianapolis, Detroit, Toledo and other papers this year, as incomparably the biggest and best show in the world."

(Fall River News, Daily Times, June 11.)
"Ringling Brothers' Circus is decidedly up to date."

(Newport, R. I., News, June 11.)
"Immense crowds; such a circus was never before given in Fall River. The show par excellence of the era."

(New Bedford Standard, June 14.)
"It was not only a larger but a better parade than Barnum and Bailey ever put out here. The circus performance proved a record-breaker."

(New Bedford Journal, June 14.)
"It is the superior of any circus ever seen here from the parade to the menagerie to the performance, to the last circling around of the hippodrome races. New Bedford needed a relief from the stereotyped 'one and only show on earth.' It has found it in Ringling Brothers', and has no cause to regret the fact."

(Haverhill, Mass., Gazette, June 15.)
"Ringling Brothers' Circus is certainly a record-breaker. If they don't come back to Haverhill again there's going to be trouble."

(Salem, Mass., Daily Gazette, June 20.)
"The zoological exhibition here was something infinitely finer in this line than ever before seen in this city. Barnum and Bailey never gave such a performance in Salem. It takes brains, money, talent, and enthusiasm to get such a performance together. Ringling Brothers are staked."

(Gloucester, Mass., Times, June 20.)
"People who have formed their ideals from the 'B. & B.' outfit were fairly astounded at the immensity of Ringling Brothers' plant."

The people of the East and West have spoken. There is no question of rivalry, for rivalry is paralyzed. No ranting, jealous and underhanded attacks only emphasize the unquestioned supremacy of the

WORLD'S GREATEST SHOW



What Chicago's Great Dailies Said of the 45 Consecutive Performances in the Great Tattersall Building During Last April.

(Daily Tribune, April 12.)
"The most satisfactory and complete ever seen in Chicago."

(Daily Times Herald, April 21.)
"It is the best circus ever seen in Chicago."

(Daily Inter-Ocean, April 23.)
"The best circus ever seen in Chicago."

(Evening Journal, April 25.)
"A circus up to date. The best ever in Chicago."

(Evening Mail, April 27.)
"The best circus in the country."

(Evening Post, April 28.)
"Above the level of other circus entertainments."

(Daily Dispatch, April 10.)
"In all respects the finest circus ever seen in Chicago."

(Boston Advertiser, June 20.)

WHAT'S THE MATTER WITH THE CIRCUS?

"Notwithstanding the showery weather yesterday afternoon there was an immense audience present at the matinee performance of Ringling Brothers' Circus. The big show has fairly captured Boston and it might remain here a permanent Summer feature, playing to unprecedented business, if the flattering opinions heard on all sides may be accepted as a criterion. There is a certain cleanliness and finish about Ringling Brothers' Circus which irresistibly appeals to Boston audiences. And there is an element of 'go' and enthusiasm about the arrangements inside the arena that prove fine appetizers for the unrivaled band concert and circus performance. Last evening proved a record breaker. Evidently Boston has gone circus mad, for there never was before seen in the city's history such a steady push for the interior of the 'big top' in Boston's history. The Ringlings wished for once in their lives that they might seat 30,000 people at one time instead of about half that number. The audience last evening was a thoroughly representative one. The magnificent arena with its thousands of opera chairs and scores of boxes looked like some stupendous grand opera house under a canvas dome. It was a monster outpouring of society, stamping with all its substantial approval the most up-to-date, artistic, and altogether charming circus that has ever been seen here. Boston will certainly count, hereafter, on an annual visit from Ringling Brothers' Shows. And there is going to be trouble if they fail to come. To-morrow evening terminates the present engagement."

(Boston Globe, June 15.)

"With the best circus ever organized in this country, the Ringling Brothers, who waited till their zoological collection was unsurpassed and their talent gilt-edged, came to town Sunday, spread the canvas for their prodigious tents and completed their triumphal entry by captivating the whole town yesterday. Good things are always appreciated in Boston and the Ringlings richly deserve all the good things said in praise of their efforts. To begin with, they made their bow yesterday morning with the best possible parade ever seen in our crooked streets. The writer voices the sentiments of several of the best critics in Boston when he says unreservedly that the Ringlings is the best circus by long odds that ever visited Boston."

(Boston Post, June 24.)

"Ringling Brothers' Circus did something last night that has no precedent in the history of exhibitions in Boston. In the face of a most disagreeable state of the weather, chilly air, wet and muddy streets, and general unfavorableness, it had the largest attendance of the week excepting Wednesday night, when people were turned away by hundreds. This breaks all records and adds a third to the galaxy of new records which Ringling Brothers have set up—the first night record, the rainy night record, and the 'whopper' of Wednesday evening."

(Boston Journal, June 24.)

"The Ringling Brothers have not only the greatest show on earth, but the greatest show that ever was on earth, and one that will soon be as popular in the East as in the West."

(Boston Traveler, June 25.)

"The show offered by the old-time Barnum and Bailey circus cannot begin to compare with the excellent entertainment offered by the Brothers Ringling."

(Boston Post, June 26.)

"The second day of the Ringling Brothers' mammoth circus has come and gone, and the aggregation of up-to-date showmen have again demonstrated to large crowds of Boston people that their show is all that it is represented to be, namely, the biggest show on earth."

(Boston Traveler, June 27.)

"But what a circus! All the rest were plain, simple, little side shows compared with it. Hippodromes have been to Boston, but none like this. The immortal Barnum has displayed the great moral show for the edification of the inhabitants of the Hub; but even he had no diver like Spredy. Ringling Brothers have so far outshone the 'wealth of Ormus' or of 'Ind' in the circus line that they can with perfect safety lay back and say 'Match it if you can! But you can't.'"

(Boston Herald, June 27.)

"It was with no intention of damaging Bostonian pride that the circus people sadly shook their heads at late comers to the Ringling Brothers' Show last night. Tents have their limits. Ringling Brothers' tent, big as it is, cannot look at much more than 12,000 members of the human family. At shortly after 8 o'clock the tickets refused to come out to the Bostonians who wished to spend an evening in the most enjoyable manner in the world."

(Lynn, Mass., News, June 21.)

"Easily the best ever seen in this city. Never equaled by the Barnum and Bailey pageant, even in the palmiest days of the 'greatest show on earth.'"

(Lowell Evening Sun, June 13.)

"Lowell people have been accustomed to swearing by the Barnum and Bailey Show. They have thought it the 'one, only, great,' etc. But it seems there are others! The Ringling Brothers' Show has been rightly named the amusement colossus of the West. The Sun will go it one better and declare it to be the amusement colossus of the country."

Boston Enthusiastically Emphasizes Universal Opinion.
(Extract from Boston Herald Editorial, June 25, 1903.)

The present Ringling Brothers' Circus in Boston has captured the city and all its surrounding regions, indeed. It came here unknown, except by reputation in another section of the country, though heralded by a considerable amount of highly skillful advertising. It has won its way into favor on its merits. The magnificent band of music which accompanies it is in itself an attraction of no ordinary importance. Nothing approaching it in excellence has before been seen under the tents of these Summer entertainments. The whole exhibition is admirably organized from the point of the entrance of the grand procession to that in which the performances end, amid the whirl of excitement that attends the racing of the horses and the chariots round the area enclosed by the spectators. The spectacle during this period is alike magnificent and inspiring. The circus is always a delight in its season, and it has never been seen in Boston under better auspices than it is now appearing."

(Boston Journal, June 27.)

"Ringling Brothers shows have proved record-breakers in Boston. Last night the local circus record was broken, as every seat including the grand stand was occupied by 9 o'clock. At 8:15 the sale of seats was discontinued and many would-be patrons returned reluctantly to their homes. There is but one verdict in Boston regarding the Ringling shows and that is that they are far superior in every sense to the Barnum and Bailey circus, and in fact the best show in existence."

(Boston Globe, June 27.)

There have been circuses in this city and there are liable to be circuses again, but that Ringling Brothers have at the present time the greatest show of its kind that was ever seen in this town scarcely admits of argument. And such a crowd as was there last night. The people simply could not be accommodated in the mammoth tents and were turned away."

(Boston Herald, June 28.)

"It is a circus devoid of all extraneous and outside features and the performance given under the big tent is the best ever seen in this city."